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BY GIOVANNI DA BOLOGNA



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Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised

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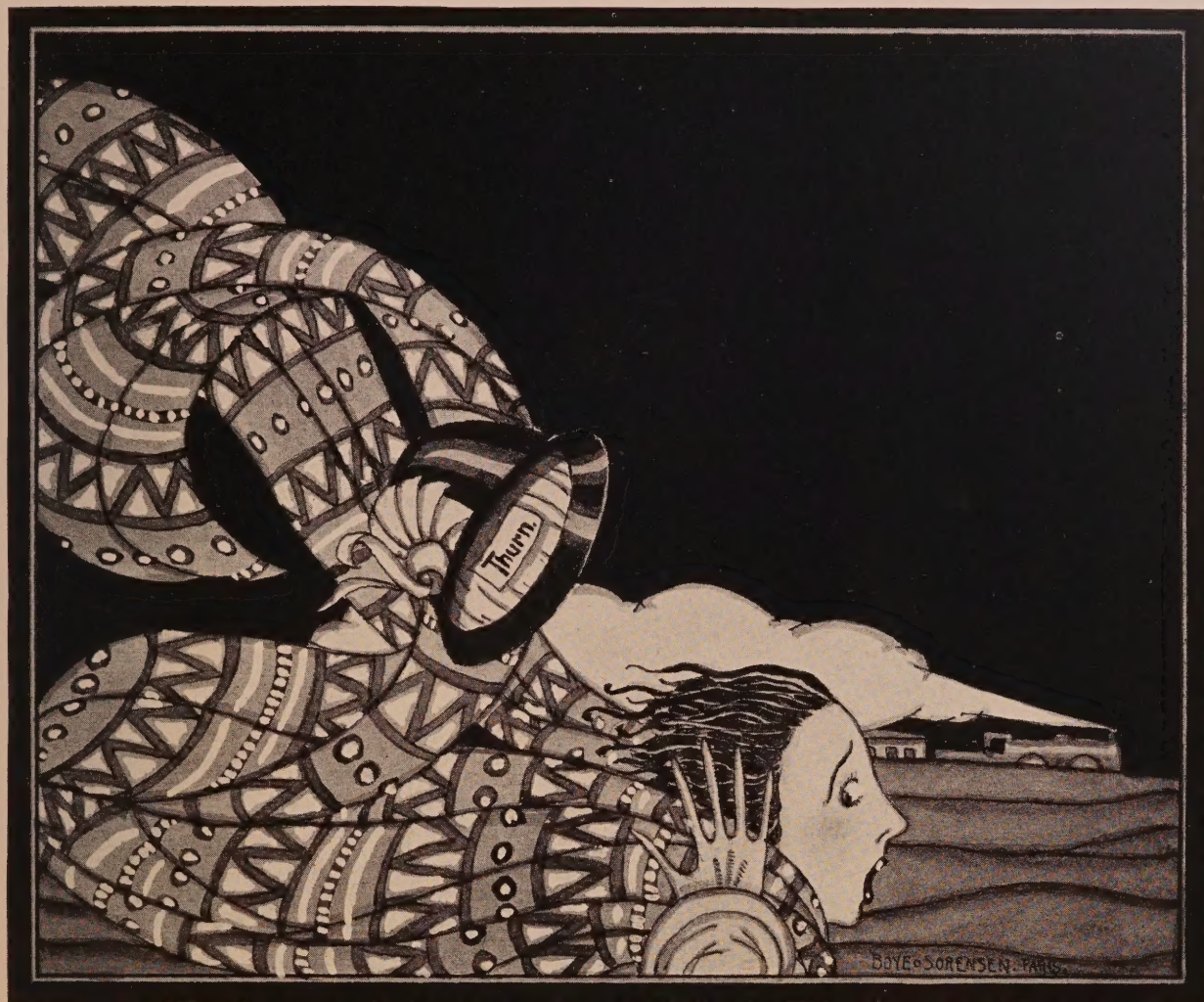
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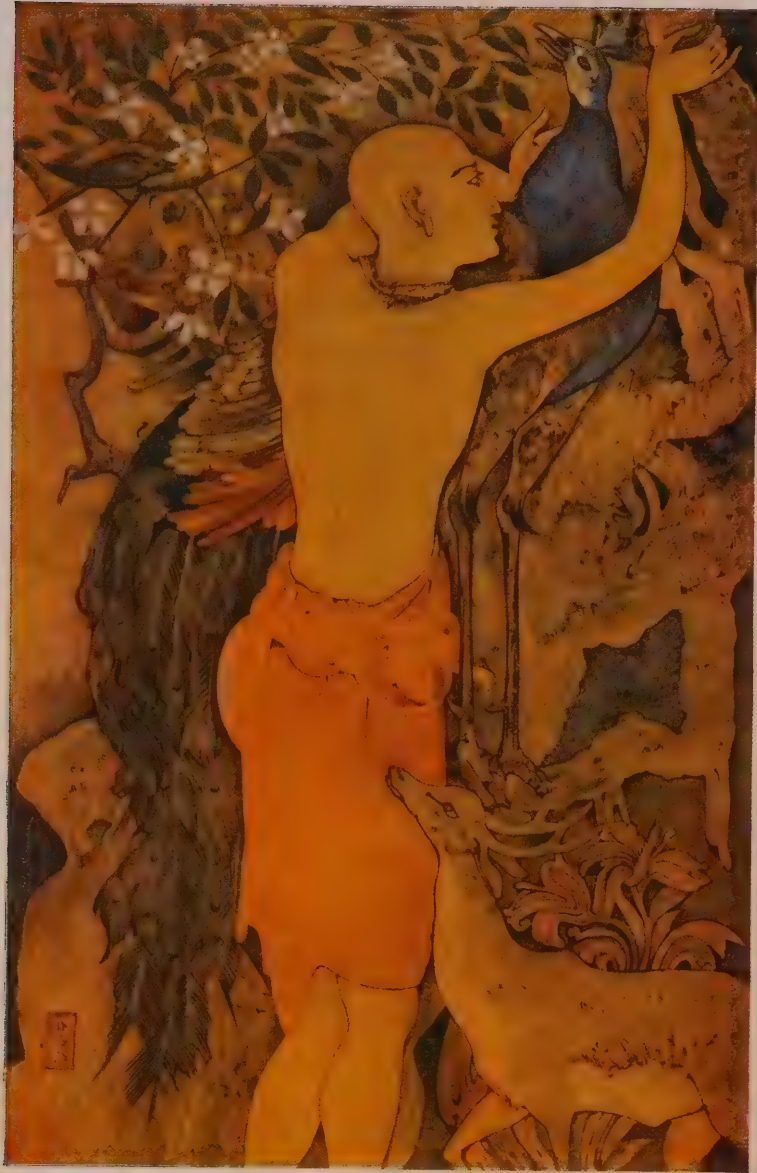
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"GHAITANYA AND THE PEACOCK"

by

Khitindra Nath Mazumdar

Courtesy of Rupam

INTERNATIONAL STUDIO

Volume
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May 1924

MODERN INDIAN PAINTING

ALTHOUGH America was discovered in the name of India, one can never be a substitute for the other, so discordant are the divergences. Yet the psychology of the one civilization has not proved a barrier to the approach of the other. America has always cultivated an attitude of reverence to messages from India. To Vivekananda she listened with respect; to Tagore, the poet, she has offered her courtesy; to Gandhi, the spiritual politician, she has conveyed her appreciative tributes. To America belongs the unique distinction of housing the most representative collection of old Indian art (that of the Boston Museum of Fine Arts) under one roof. This liberality of outlook has qualified America to understand the message of Indian culture to a degree impossible in Europe where racial and political prejudices film the vision of esthetic judgment. Yet, strange to say,

Under leadership of Tagore artists in India are creating a new art based on ancient traditions of the orient

O. G. GANGOLY

"AURANGZIB"

BY ABANINDRA NATH TAGORE



a phase of modern Indian life which has found appreciation in Paris, London and Berlin has not yet found votaries in New York or Boston. While the fame of Tagore, the poet, has penetrated to every nook and corner in cultured American circles, Tagore, the artist, is almost unknown. It is hoped that the traveling exhibition of modern Indian paintings organized under the auspices of the American Federation of Art will help to make America familiar with a modern aspect of an old spirituality for which India has never ceased to find new forms. During the last few years India has been evolving a modern consciousness. Her dreams of old had in many cases faded to emptiness and her spirituality had slept in stagnation. She has been investigating her old customs, rituals and formulas and under the debris of centuries has been discovering the true metal of her own



"RADHA AND THE PORTRAIT OF KRISHNA"

BY ABANINDRA NATH TAGORE

spirituality. She has been seeking, discovering and re-possessing her old inheritance and building a new life to regenerate the old. From the masterpieces of her antique art she has been deducing forms for a new expression. This orientation towards her ancient culture has been misunderstood by many as archaism or sentimentality. Young India has not sought to revive old forms, but to find materials from old quarries. The rich treasures of tradition which her past achievements offer were on the point of being lost to the race. The modern heir has sought to recover and assimilate them for new achievements. The programs that the official schools of art (modeled on that of South Kensington half a century ago) introduced for the training of artists in India overlooked the values of Indian tradition, notwith-

standing the fact that the old schools of Indian painting and sculpture still lingered. But they found no place in the educational curriculum and an exotic school of painting and sculpture grew up, wholly cut off from the beauty and the standard of the art of the race. India for a time forgot her own language in art and tried to adopt a form of expression ill suited to her peculiar culture. But this orgy of foreignism was not destined to last. She soon realized the futility of adopting a European language for an intimate expression of her own self. She began to look for a vocabulary more suited to her needs and found it in her own neglected past. In this quest, Abanindranath Tagore, the nephew of the poet, has been the great pioneer. There were few artists in India who could rival his knowledge of Western art. Yet he turned away, for a time, from his European masterpieces and centered his attention on those of his own people. His collection today is the finest representation of old Indian art in all its branches in India. He began to study the technique and the form of old Rajput and Mughal paintings, and even turned to Persian and Japanese models to extract lessons that he desired. He was

seeking to derive from the Eastern masterpieces of painting and sculpture materials for building up a modern language for modern Indian art. Many and strenuous were the experiments that he made for assembling his new vocabulary. Now he would copy a Persian illuminated manuscript, and now trace a Mughal drawing. The color schemes of modern Japanese artists engaged his attention for a time and the old Buddhist schools of India claimed their turn. In fact, all phases of Eastern paintings received his consideration. He moved on from lesson to lesson in an eclectic spirit, despising nothing that he thought useful and yet not imitating any manner for its own sake. He had to tarry longer than he thought with the Japanese, for their evanescent and delicate color harmonies enchanted his exploring eyes. But the

claims of old Rajput and Mughal art were never neglected and his aim has been from the very beginning to adopt and assimilate the best lessons from the Mughal masters on the one hand and the Buddhist illuminators on the other. His first serious original attempt was a fresco in the manner of the old Buddhist school. But his genius was too restless to be confined to one single form of expression and his experiments have taken him through an infinite variety of styles. It is difficult therefore to represent him by a few pictures. It is almost impossible to define what is quite "typical" in his art. In composition he has frankly borrowed from European models. At first sight his works are liable to be misunderstood because of their so-called European "influence."

In his attempt to revive the best traditions of Indian painting he has not been alone. Under his leadership and under his immediate guidance a group of young enthusiasts soon banded themselves together to formulate a new artistic language on the basis of the old masterpieces. They did not set out to "revive" the old forms but to carry the old threads into new patterns. The leader has been very careful not to impose his own style on his pupils. He has always endeavored to let each novice follow his own individual inclination and to help him devise a form peculiarly suited to his own temperament. Superficially there is nothing in the work of his first disciple and colleague, Nanda Lal Bose, to connect pupil and master. Bose went straight to old Indian sculptures, to Ellora and Mamallapuram, and created from a study of them a special form suited to his own expression. For many months Bose devoted himself to the task of making accurate copies of the Ajanta frescoes. Indeed there is hardly any living artist to whom the old frescoists have confided so many of their secrets as to this new votary. His remarkable decorative composition, "Heaven" (one of the "Three Worlds" of which the other two were "Earth" and "Water"), painted on the occasion of King Edward's visit to India, honors the best manner of the Ajanta frescoes without reproducing mechanically any of



"THE MAD MUSICIAN"

BY ABANINDRA NATH TAGORE

their formulas. He has successfully assimilated the spirit of the language and the peculiarity of its line-expression. This linear design, the power and the flourish of long and sweeping curves, Bose derived from his study of the old frescoes. This emphasis on line in its many modulations and possibilities Bose cultivates as his specialty. It is as well that Bose has devoted his attention to the development of the linear aspect of designs for it is the most characteristic phase of Eastern painting in general. Chiaroscuro and modeling have never been a feature of Oriental painting. The third dimension, depth and solidity, are carefully

avoided by Eastern masters and the flat decorative feeling of Oriental paintings is evidently derived from a two-dimensional and a linear repre-

possibilities of line as the principal medium of expression. The introduction of color never submerges the authority of the line which holds the



"RADHA ON THE BANKS OF JAUMNA"

BY ABANINDRA NATH TAGORE

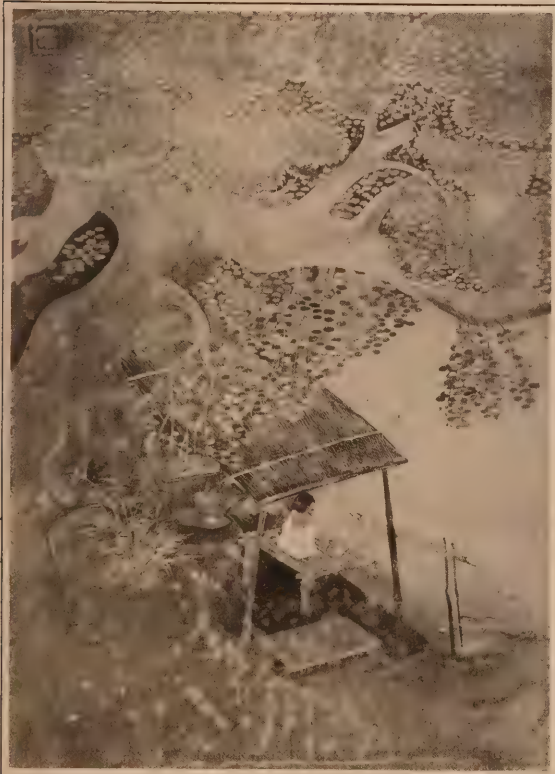
sentation. Not that space or perspective are ignored, but they are suggested by methods other than those used in the studios of the West. This has led the exponents of the methods of Eastern painting to concentrate their attention on the

whole composition in the grip of its rhythmic balance. And the interpreters of the new movement in modern Indian painting have taken their stand on this fundamental character as the essence of Oriental painting. They found a complete

vocabulary of line-language in the masterpieces of the Indian Buddhist frescoes, in the old illuminated manuscripts, and in the miniatures of the Rajput, Kangra and other Pahari schools. The experiments that Bose made followed the style of the old frescoist and image-maker. This has lent to his designs a monumental character which is lacking in the works of his comrades and also in those of his master, Tagore. The latter, in spite of the infinite variety of his poetic imagination and the subtlety and charm of his technique, has remained from the very beginning a miniaturist. His "Aurangzib," one of his latest historical creations, notwithstanding its large size (it is one of the largest that he has ever painted) still retains all the character of a miniature painting. The details on the sword blade, the gold embroideries on the turban and on the shoes, and the general treatment of the delicate outlines follow faithfully the methods of the miniaturists. They are in the best manner of the Mughal painters of the sixteenth century modernized to the taste of the twentieth. The high quality of his performance is due to the great imaginative powers with which he conjures up a "true" picture of the last of the great Moguls without descending to the level of a portrait in the realistic sense. This suspicious, crafty monarch is symbolized in the characteristic stoop of the shoulder and in the attitude of the hands

"THE GIFT OF WATER"

BY NANDA LAL BOSE



"THE JAVANESE DANCER"

BY ABANINDRA NATH TAGORE

which grasp the Koran and the sword in a manner which suggests that the two were very often inextricably mixed up in his sanguinary reign. The artist adds a spiritual quality lacking in the works of the court painters of the Mughals.

In his "Mad Musician" we have another example of an attempt to develop the Indo-Persian manner. The spacing and the general feeling of the composition are, however, more reminiscent of the Far East than the Near East. He has never regarded the great schools of Eastern painting as divided into water-tight compartments, but has sought the fundamental unity of purpose and method in a variety of local expressions. Indeed it is difficult to attribute any ancestry to the method employed in the charming little composition "Radha and the Portrait of



"THE YOUNG BRIDE"

BY NANDA LAL BOSE

Krishna." The subject is derived from the exquisite romantic poetry of the love of Radha and Krishna, of which there is a unique treasure in old Bengali literature. A friend brings a portrait of Krishna to Radha, the very sight of which invokes in the heroine a mystic passion, the story of which has inspired a volume of poetry unprecedented in any literature. To those unfamiliar with the beauty of this love poetry it is difficult to convey with what delicacy and charm the artist has caught the atmosphere of his subject. To the same group belongs his "Radha on the Banks of the Jamuna." Radha has gone to the river's edge to fetch water in her little pitcher, which slips from her hands as the distant flute of her lover envelops her in a self-forgetful and mystic reverie. The tremor of her startled being is symbolized in the line of her sari

and her agitation is conveyed in the ripples of the gold borders of the fabric. It must be apparent that this method of presentation is essentially subjective. More is suggested to the mind than is actually explicit in the picture. What is expressed is much less than what is only indicated to the imagination. The brink of the river is suggested by a line, with a plant in the foreground and one at the back, and although the background is practically empty it seems vibrant with emotion. The figure is derived from no living model, yet the gestures and attitude are invested with greater dramatic intensity because of this.

In the "Javanese Dancer" we have a somewhat different presentation. The thick deep shadows of the background throw the figure into bold relief; almost in the manner of European paintings. Yet on the whole the treatment is flat and frankly decorative, the modeling very spare but significant, and the attitudinized gesture catches the very flavor of the East. It is useful to remember the somewhat disconcerting fact that the artist has never been in Java nor seen a Javanese dancer. His picture is a wholly imaginary conception. This practice

of drawing pictures "from the mind," so well known in Eastern traditions, is very popular with all of Tagore's disciples. Take for instance Nanda Lal Bose's picture, "Jalsatra" ("The Gift of Water"), whose subject is drawn from Bengali village life in the hot months when most householders take a vow to supply cool drinks to every thirsty pedestrian who passes their houses. The server sits in the shade with her cool waterpot from which water is poured into a bamboo pipe. Here the artist gives us a true memory picture of Indian life in a charming decorative setting which does not discount the actuality of the subject. The cumbrous expedient of "life sketches on the spot" is unknown to these young Indian painters. There are no preliminary sketches or studies from life; the full fledged composition emanates from

the head, from the storehouse of the artist's memory. The type of the "Kabuli Trader," also by Bose, drawn for an illustration of a short story by Dr. Rabindra Nath Tagore, is presented with all the characteristic features of his type without the intervention of any model. There is not much color in this dainty little miniature; its expressiveness lies in the delicate sensitive lines. For power of draughtsmanship there is hardly any modern Indian picture which can rival his *genre* study, the "Young Bride," which shows the newly married pair on the way to the husband's house. But Nanda Lal Bose is most at home in the mythic religious history of India and particularly in the legends of Siva, the cosmic dancer. To those unacquainted with Hindu religious thought his illustrations of the Siva legends are not likely to appeal. We have therefore selected here one of his own symbolic conceptions, "The Spirit of Autumn," personified as an Indian goddess standing on the lotus of life in a majestic pose, the rigidity of which is broken by the curves of the floating clouds. Such conceptions belong to a world far distant from sensual perceptions.

None of the disciples of Abanindra Nath Tagore is more at home in the realm of the imagination than his talented pupil Khitindra Nath Mazumdar. His brushes are dipped in the fantastic colors of an imaginary world which he pictures in exquisitely drawn designs in terms of a human type which can only harmonize with the supernatural. His works have been studied in a recent book, "Modern Indian Artists," from which we present here two color plates after his masterpieces, "Jamuna" and "Chaitanya and the Peacock." The first is a symbolical representation of a river of that name of legendary association which waters northwestern India. In this little miniature the black water of the river is pictured in the person of a girl whose dark skin is emphasized by the white *sari* and the profusion of quaint jewelry and decorations of flowers. The dividing



"THE SPIRIT OF AUTUMN"

BY NANDA LAL BOSE

branches of the tree offer the only background for the very beautifully posed meditative figure. In spite of the traditional halo which still adheres to this subject because of frequent treatment in old Indian architecture, the artist reveals an absolutely modern outlook, his vision is uninfluenced by the old masters who have repeatedly handled the same themes. It is in such examples that we can test the creative power of the artist's imagination. It is given to few artists to invest well-worn themes with the charm and freshness of a new conception. Indeed the subjects painted by Mazumdar have indeed a reality of their own, a reality beyond the obvious which calls for a high quality of poetic invention in the artist. To borrow the words of Ruskin, in the "holy awkwardness" of the drawing of his "figurative creatures" Mazumdar has given ample evidence



"THE WILDFLOWER"

BY DEBIPROSAD ROY CHOWDHURY

of an inventive power which has not been stifled or limited by "studio models." This coining of types from the inner vision untrammelled by the

limitations of a living model is a distinguishing feature of the works of these modern exponents of old Indian art. Even in such *genre* subjects as



“THE RIVER JAMUNA”

by

Khitindra Nath Mazumdar

Courtesy of Rupam

Debiprosad Roy Chowdhury's "Wild Flower," the type is not derived from real life but from the "actuality" of the artist's imagination. When these artists do condescend to portray the characteristics of actual types, as in the "Sonthali Flute Player," by D. C. Bhattacharya, the type is uplifted to the idealized level of a dream world. The aim is to emphasize the inner character of every subject. The actual physical picture is considered a real barrier to the expression of the artist. The physical retinal impression, passed through the medium of the artist's imagination, evolves in a spiritualized and subjective form which is very far removed from a mechanical, photographic verisimilitude. It is the subjective character of the presentation which is proclaimed in the works of these modern Indian painters, a quality which is the common heritage of all Eastern schools of painting. In these imaginative versions the artists present, not the thing itself, but the thoughts evoked by it. These thoughts assume by the method of their presentation conventional shapes which are colored by an unknown quality of beauty and are realized in artistic forms which are many degrees removed from the vulgarity of the actual or the triviality of the real. They have a reality of their own which is not the reality of appearances. They seek to render visible an inner reality which is implicit and not explicit in the objective appearances of things which we see reflected in "the mirror of nature." To Eastern artists the "mirror of nature" is the artist's own inner perception from which his pictures are projected on the canvas. It is evident that an abstract non-representative form could be the only appropriate medium for such ideals, ideals which abjure the portrayal of actual life and outward reality.

It was the fashion, not long ago, to regard the esthetic future of India through the colored spec-



"SONTHALI FLUTE PLAYER"

BY D. C. BHATTACHARYA

tacles of racial or political prejudice. The fashion, happily, is already out of date. The new movement in Indian painting has yet to complete its curve. To the exponents of modern European art, seeking ways for escape from the bondage of all forms of realistic, imitative and illustrative art, the works of the new Indian school of painting may offer fruitful suggestions. Though attacking the problem from different points of view, the moderns of Europe and those of Asia are bound for the same goal and have a kinship in identical creeds—notwithstanding wide divergences in practice. The only other difference lies in the fact that the ultra-moderns of Western art are rebels from their historical tradition, while the moderns of India are true to their ancient esthetic history. The old art of India has already sown seeds in the soil of modern Indian thought which will blossom in the art of tomorrow.

FAMOUS VENUS IN BRONZE

WHEN, in the fall of 1923, Mr. K. W. Bachstitz, the collector and connoisseur of The Hague, brought part of his extensive collection over to New York in order to show it to his fellow collectors and art amateurs, there were, among the numerous Italian Renaissance bronzes which included works by Donatello, Riccio, Leonardo da Vinci (a horse of surpassing vigor and beauty) and Benvenuto Cellini (a statuette called "Vice," small in size but great in mastery), several statuettes by Giovanni da Bologna, who, with a certain pride, called himself "Belga," although he had been accepted by the Italians as one of their own and had become a member of the Florence Academy. The most beautiful of these works by him was undoubtedly the "Venus After Her Bath," a bronze, about thirteen and one-half inches in height, with a lovely golden brown patina, bearing, at the back of its base, the signature: Joannes Bologna Belga. It is reproduced on our cover and other illustrations show it from different angles. It is a famous work, which Dr. von Bode describes in his book *Italienische Bronze Statuetten der Renaissance*, Vol. III, p. 4, Pl. 193. It is also mentioned by Julius von Schlosser in his *Werke der Kleinplastik in der Sculpturensammlung des Allerhoechsten Kaiserhauses*; by Borglini in his *Il Riposo*, Edition of 1787; and by Dr. A. Ilg in his article entitled *Giovanni da Bologna und seine Beziehungen zum kaiserlichen Hofe* in the *Jahrbuch der Kunstsammlungen des Allerhoechsten Kaiserhauses*, IV, on pages thirty-eight and following. It represents the graceful figure of a nude woman who has just left girlhood behind and reached the most glorious and fascinating stage of womanhood. She is represented in the act of drying herself; her left leg, with the knee drawn up somewhat, rests on a rock, while her right leg bears the weight of her body. Her chest is slightly bent forward and her head also bent, down and to the side. She holds a cloth in her left hand, pressing it to her breast and with her right hand dries her left leg with a large towel or drapery. Her hair, knotted on the neck, is arranged with dainty elegance. Her face is oval in form, with refined, delicate features, and her expression is unconcerned, that of the goddess who, conscious of her own beauty, is above the fear of being observed.

The statuette, under the title "Figurina,"

Once a portion of a royal gift, the masterpiece of Giovanni da Bologna has finally come to America

together with the "Mercury," Bologna's most famous statue, and a relief, was sent in 1564, to the Emperor Maximilian II in order to win him over to the project of a marriage be-

tween the Archduchess Johanna of Austria and Prince Francesco dei Medici. There can not be any doubt about this statuette's having been done entirely by Giovanni da Bologna himself; whereas a number of less finely worked replicas in different, mostly public collections, can only be attributed to Bologna's workshop. The Emperor was so fascinated by these works that he, and later on his successor Rudolph II, urgently invited Giovanni to enter their service, but, although the artist was not at all well paid by the Florentine Grand Duke—his monthly emolument consisting of only thirteen and later on twenty-five ducats—he could not bring himself to leave Florence and his master for good, although he was, according to the custom of that age, "leased out" several times to clients outside Florence.

Although Vasari and others have written about Giovanni, and there is a biography in a large volume by A. Desjardin, published in 1883, not much is known about his life. But his works speak a clear enough language. He was an artist through and through. First meant for the law, he was soon tired of that dry-as-dust study, and managed to enter J. Dubroeuq's studio as a pupil. When his time of apprenticeship was over, he went to Rome where, it is said, he once showed one of his sketches to the old Michelangelo. The master completely changed the sketch and gave the young aspirant the advice "to try again." Giovanni heeded it and, for quite a time, he seems to have made only drawings and sketches. As, however, in Rome, there was no hope for his gaining a livelihood, reluctantly enough he decided to return to his own country. But when passing through Florence he made the acquaintance of old Bernardo Vecchietti who had good connection at the Grand-Ducal Court. It is said that it took the scoffing of the frequenters of old Vecchietti's beautiful villa Riposo near Florence to induce Giovanni at last to attempt not only a sketch but to finish a statue in marble, that of a Venus. But he had taken Michelangelo's advice so much to heart, that, later on, after the statue had been acquired by Francesco dei Medici who, connoisseur that he was, placed it in his bedroom, he asked to be

allowed to work it over again. But its happy owner refused the request. This statue was the first of the many graceful figures — female and male, although the former predominated — which Giovanni fashioned to the delight of princes and commons alike, and was the beginning of his fruitful connection with the house of Medici. More fruitful, however, for that noble house than for the artist, at least in point of pecuniary reward. But Giovanni, with the genuine artist's spirit, did not think much of money, although he did use the Emperor's invitation to try to get a rise in his more than modest salary from his patron the Grand Duke. And although he was one of the most industrious of artists and his works and those of his workshop were much sought after, he did not accumulate many of this world's riches. His nature was too large for that.

And yet, nothing is known about his attitude towards the "fair sex." Desjardin simply says that he was married to a certain Ricca, a Bolognese woman, who, after only a short married life, died in 1589 when Giovanni was already sixty-five years old. Desjardin, somewhat slyly, adds that she must have been a good wife because so little is known about her! So she can not have inspired Giovanni to his *Song of Songs* on the beauty and loveliness of woman! Yet, some person of real flesh and blood must have done it. It is true that, by generalizing the features of the face (the faces of all his female figures look very much alike, as was the case with other artists at that time), by using certain proportions, etc., he gave his figures greatness and universality, but as an artist he must have started from personal experience. An episode in his life



"VENUS"

BY GIOVANNI DA BOLOGNA



"VENUS"

BY GIOVANNI DA BOLOGNA

makes that certain. When in 1579, at about fifty-five years of age, he wanted to sum up all his knowledge and art in one supreme work, he contemplated a marble group in which he could combine, in a harmonizing whole, the angularity of age, the strength of youth and the loveliness of woman. This group was conceived by him quite in a general way as a woman carried off by the victor, but was afterwards named by the laity who always want a well-sounding, antique or allegorical name, "The Rape of the Sabine Women." When he began to work at the figure of the youth, he could not proceed, for the inspiration of the moment, coming from personal experience alone, was lacking. In his difficulty, help came to him unexpectedly through his meeting a young man with an exceedingly beautiful figure, young Count Ginori, called *Il Bel Italiano*, who, with commendable broadmindedness, agreed to act as his model. So there must have been some living inspiration for his female figures, too. And judging from the love and the warm glow with which these figures were apparently created, a glow which only seems to be kept from springing into almost devastating flames by the earnest restraint of the artist bent on translating pulsing life into the language of his art, this inspiration can not have come from a mere model. To the creation of "The Girl Drying Herself" (for here too the archæological title of Venus was supplied by outsiders) the artist must have been driven by the lovely and perhaps quite accidental pose of the beloved whom he may have surprised, some morning, in this alluring attitude.

*Photographs by courtesy of P. Jackson Higgs,
American representative of the Bachstitz Gallery*

EARLY AMERICAN CARVING

CARVING, the cutting of designs on a plain surface to relieve its monotony, was one of the first crafts brought to the American Colonies and in richness of effect the work of

this time has remained unequalled even by that in the manner of the Italian and French Renaissance and the less frequent Gothic which has been so popular with architects and interior decorators here in recent years. In the famous Colonial mansions that have come down to us this carving is

one of the most irresistible appeals they make, and of those houses that have suffered most damage in the passing years the carving has been less injured than any of their decorative features. It appears everywhere in these structures — on the entrance doors, mantels and overmantels, on the staircases, interior pilasters, newel posts, balustrades and on those built-in and moveable corner-cabinets which were such charming features of the houses of the seventeenth and eighteenth centuries along the Atlantic seaboard.

Colonial doorways are always attractive and artistic with an infinite variety of design. This is well illustrated in the portal

of the famous Dummer Academy at Byfield, Massachusetts, originally built in 1715 as a private residence. It has garlands of grapes, leaves and stems on flat pilasters on either side, a curved pediment with modillions resting on double curved slender brackets carved with delicate acanthus leaves. There is a fine bit of carving belonging to the Adam period around a doorway in the Cook-Oliver house in Salem, Massachusetts (built in

Earliest of imported crafts still stands as a notable example of well directed effort in decorative art

EDWARD B. ALLEN

1799), executed by Samuel McIntire, which is worthy of attention. Above the pilaster on the right side, which is incised in an odd style, is a flower rosette and over that is a festooned urn

heaped with many fruits in high relief. Across the entablature is a graceful drapery, the hanging folds at the ends held up by a bow-knot. Just under the door-cap is an unusual fret, like a bow with double ends. The inside of the doorcasing is covered with slender reeding, the whole effect

of the carving being unusually artistic and decorative.

Of the same period is another doorway, hand-carved, and attributed to the great Bulfinch. It is in the back parlor on the second floor of the Parker-Inches-Emery house at No. 40 Beacon Street, Boston, now the home of the Woman's City Club and built at the beginning of the nineteenth century. The general effect of this portal is one of greater boldness of design, the chief feature being the capital with its pronounced spirals above a row of shell-like figures covered with a leaf motive between which, within a circle, is a figure of scrolls with twisted ends. On the block above is a laurel

wreath with looped stems while across the lintel extend block figures with foliated rosettes alternating with rectangles of Greek frets.

It is in the interiors of these houses, however, that we find the more varied pleasures in the fine carvings on nearly all moldings, cornices, chimney-pieces and mantels. In the Royall house in Medford, Massachusetts, which was built in 1730 and facetiously called "Hobgoblin Hall" after being



DOORWAY, DUMMER ACADEMY, BYFIELD. BUILT IN 1715



CAPITAL IN THE ROYALL HOUSE, MEDFORD. BUILT IN 1730

deserted by its owner at the beginning of the Revolution, are some rare examples of carved Corinthian capitals equally well finished on all sides, even those parts not readily seen. In the Ladd-Moffat house in Portsmouth, New Hampshire, dating from 1763 and now a museum conducted by the Colonial Dames, is a small panel, in the center of

the frieze of a mantel, with roses and leaves carved in high relief, the large rose in the center of the festooned garland lacking only color to give it the appearance of a living flower. The entire mantel is believed to have been brought



DOOR-TRIM FROM COOK-OLIVER HOUSE, SALEM, MASSACHUSETTS. BUILT IN 1799

from the English home of the father of the builder, Captain John Moffat. The center panel is attributed to the famous English woodcarver, Grinling



DOOR-TRIM FROM THE PARKER-INCHEM-EMERY HOUSE, BOSTON, MASSACHUSETTS. ATTRIBUTED TO THE ARCHITECT CHARLES BULFINCH



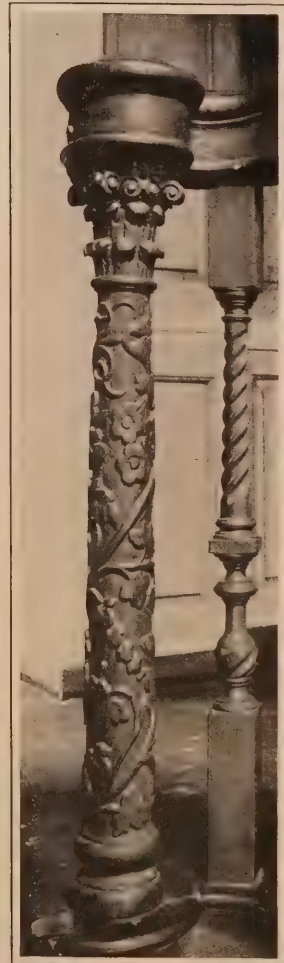
CARVED BALUSTRADE, ROSEWELL, VIRGINIA

Gibbons, although it is surmised that it belongs to the school of William Kent (1719-1748). The curved brackets supporting the shelf at either side are decorated with acanthus leaves and all the moldings are covered with minute tracery. Another bit of carving, also attributed to Gibbons, decorates the over-mantel in the parlor of the Lee mansion in Marblehead. This consists of foliated tracery and scrolls, hanging garlands with ribbons and bunches of grapes in profusion, its delicacy and naturalness showing the hand of a master.

In Maryland and Virginia the Colonial period left us some of the most superb and characteristic examples of the private houses of the time, the interiors of which are a constant delight to the student of woodcarving as applied to domestic architecture. Whitehall, a few miles from Annapolis, Maryland, and which was the home of Governor Horatio Sharpe, has a profusion of carving of the highest order, on doors, windows,

cornices and in the dome of the hall. The designs consist chiefly of delicate foliated scrolls, with the tongue and dart motive and fine beading like seed pearls. The design of the window-casing is especially pleasing, ending in a wide oval at the bottom around which twines foliated scrollwork, beginning with a leaf figure at the center, around which it winds, and extends upward in graceful curves until lost in the narrower lines of molding above. The carving, so legend tells, was done by a young redemptioner sent to the Colony whose con-

STAIRWAY CARVING, INDEPENDENCE HALL, PHILADELPHIA



NEWEL POST, TUCKAHOE
HALL, VIRGINIA, BUILT
ABOUT 1730



CARVED WALNUT FRIEZE AROUND A STAIR-WELL, FROM TUCKAHOE, VIRGINIA. BUILT ABOUT 1730

dition aroused the pity of the governor, who promised the youth his freedom if he would decorate the governor's new mansion. This he proceeded to do, working long and patiently until the house was transformed into a marvel of carved beauty in most perfect taste. When the work was done he died from a sudden illness so that Whitehall represents the lifework of this unfortunate young master carver, who remained unknown, for no one knew who he was or whence he came.

The grand staircase at Rosewell, Virginia, was enriched with a profusion of delicate carved designs executed in mahogany. The frieze of the balustrade at the upper landing is completely covered with a running design composed of foliated scrolls, branches of husks and tiny flowers in clusters of three. The small balusters have spiral grooves along the middle of the shaft, but the larger ones instead of grooves have the surface covered with the flowers, leaves and tendrils of the frieze, twining around its curved surface. This is an unusual style of baluster, probably the only other similar one being the newel post at Tuckahoe, where the same design is seen in larger proportion, with an added Corinthian capital on which rests the curving end of the hand rail. This unique style of baluster links these two houses with the Tudor period in England, because this pattern is practically identical with that carved on the chimney-piece in an Elizabethan mansion at Great Yarmouth, England, built in 1596. Over the frieze of the balustrade of the upper hall landing is a similar design with a woven basket of flowers for a centerpiece from which the scrolls, flowers and tendrils spread to the right and left. At a short distance the frieze has the appearance of a border of fine lace. The scrolled step-ends with rosettes and leaves are another enrichment, which carries the design of the frieze down the staircase, covering

all exposed surfaces. At Tuckahoe the frieze of the upper balustrade is also covered with a foliated scroll design, with a woven basket holding a bouquet of various flowers for a centerpiece, from which the scrolls curve in bold circles to right and left. The stair brackets at Carter's Grove and Westover, Virginia, are also highly ornamented with thistle leaves, bell-shaped flowers or calyx, tiny star-like flowers, quatrefoil and spirals like those seen on the shells of snails, all gracefully combined. Another very decorative scroll design for step-ends is on the stairway in Independence Hall, Philadelphia.

China cupboards, sometimes built into the walls of rooms, or as movable pieces of furniture, were an important feature in houses of the better class. Some had paneled doors enclosing the lower section, with shelves above for the china, with fluted pilasters at each side, the top being arched and having lines of fluting radiating from a figure at the back on a line with the base. These were sometimes made of pine but more often of mahogany, a variant from these being cabinets painted white, the lines and fluting being gilded. Even in rooms where the decoration was confined to plain moldings and panels, the scale and execution of their carving warrants attention. The simple panels were splendidly proportioned both as to size and depth of cut, and cornices, door and window trim and mantels, although unornamented, were well designed both in the relation of composing units and to the scale of the room.

These examples reveal how very decorative Colonial carving was, almost always showing the touch of a master hand in design and execution, but it was always only an accessory to the main architectural features, whether of mantel, window, doorway, staircase or merely a molding, each part graduated to its proper value wherever it was.



GARDEN OF MRS. WALTER S. BREWSTER, LAKE FOREST. EDITH BARRETT PARSONS, SCULPTOR

Sculpture in American Gardens

F. NEWLIN PRICE

THE JOY of seeing that area of color breaking against a shore of green forests, the luxurious banquet for the eyes in the gardens of our country, to move above the land suspended out of life, as if we had lived for ever or had parted from life to dwell in some glad dream of the spirit, then perchance to descend and cut the flowers from their fairy pedestals and carry them into the house to make the glory of a flower filled home, to a room that seems more full of faith and joy when you have placed your bouquets here and there, a childlike beauty strangely fragrant and romantic, making this place, your home, a better, holier cabinet for your soul! But now I write of gardens and garden statues, the sculpture of American artists, achieved and set down in the finest gardens in the land. Thanks and acknowledgment must be given to the Garden Club of America for its courteous assistance to the writer, and its extraordinary service to the country. It has built a knowledge and appreciation of good



GARDEN OF MRS. HAROLD I. PRATT, GLEN COVE. JANE T. SCUDDER, SCULPTOR

planting and design that is of inestimable value to its members, its members who also find within its magic circle people of taste and flower-love and love for beauty that is unequalled in any other organization. It is true that as yet the placing of statuary is only begun, but even today there rise from out the lawn and hedge great statues, fine fountains and sundials, birdbaths, and in and out there wind delightful pathways leading you on to vistas of beauty and color and fine marble tracery against the sky or valley woods.

Sculpture and the softened line of marble against the foliage of green and grey and purple,



GARDEN OF MRS. GARDINER McLANE, MANCHESTER-BY-THE-SEA. RECCHIA, SCULPTOR

and lifted high in pure Italian manner, a splendid silhouette against the sky, or perhaps a niche in an ivy grown brick wall, breaking the line and holding a little figure that sparkles crystals of shining water into a shadow pool, cheering the plantings near the foot. Such an installation is in the garden of Mrs. Phipps of the North Country Garden Club. It is passing beautiful, in size and line complete, and brings you the haunting beauty of every worthwhile work of art. Its treatment is pure and direct, a delight to all who observe. Here fall the sunlight or the moonbeams bright to show a fairy spot, where "vines are ever fruited and the weather ever fine." So simple and complete, so perfect that you must take with you a full



GARDEN OF
MRS. HAROLD L.
PRATT, GLEN COVE.
TRAVATINE STONE
FOUNTAIN
DESIGNED BY
WM. A. DELANO



GARDEN OF
W. K. JEWETT,
PASADENA,
CALIFORNIA



GARDEN OF ROBERT ALLERTON, MONTICELLO, ILLINOIS. GLYN PHILPOT, SCULPTOR



GARDEN OF MRS. FRANCIS C. FARWELL, LAKE FOREST. SYLVIA SHAW JUDSON, SCULPTOR

memory of the moment, full and pleasant and thankful. In Manchester-by-the-Sea lives the garden of Mrs. Gardner Lane, and here there is a corner of our world that gives delight. Recchia, a young sculptor of Boston, has modeled Pan with his pipes and the figure is beautifully placed in the corner fern bed. The base is neat and square, the figure fine in size and has something of eternal youth in and about it; perhaps a too modern Pan with his carefully combed and brushed effect. This corner of the garden is an esthetic event, comprehensible, beautiful, one feels he would like to be there, to have the fern bed Pan nearby, recalling to our present day the mischievous child of the Greeks who played for the dancing nymphs.

It is quite too grand for me to compass those gardens that seem manicured and barbered endlessly. To me the spot refined from the wilds calls out; yet recall the Gardens of Versailles, what grandeur, what stupendous overwhelming beauty, calm, majestic, thrilling and restive to degrees, that lead you on to see a statue near the mirror lake or deep in the forests the Pavilion d'Amour. To then look up on the palace superbly mounted, of perfect



GARDEN OF MRS. HAROLD I. PRATT, GLEN COVE. EDWARD MCCARTAN, SCULPTOR

line and volume. There are such places in the gardens of our country. I can give you only a few instances. The garden of Mrs. Harold I. Pratt at Glen Cove where Edward McCartan's sundial beautifully placed in a square of lawn, to and from which lead paths through low hedges that confine a flood of blossoms. Roses, flax, delphinium, harebells, in each separate quarter with trees grown high to barricade the sky. Not all too near, for there is rhododendron hedge. This hedge is nearer to the young Diana by Janet Scudder, standing a short way off, and before the tapestry of trees that, reaching up, seem to look upon and shelter each guarded corner with its blessing. Again there is pleasure and great beauty in the *travatura* stone fountain by William A. Delano, that nestles to the wall of a summer house.



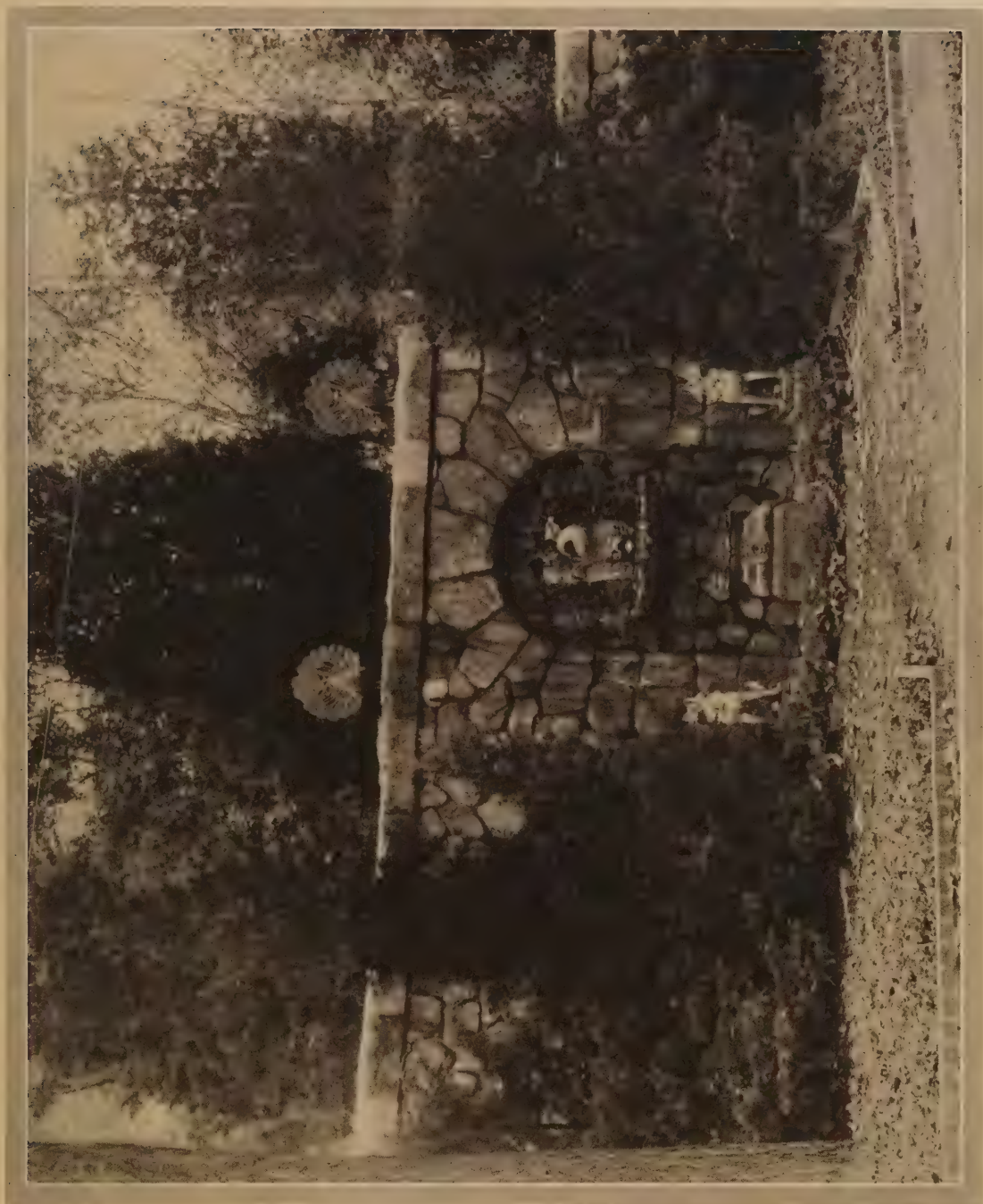
GARDEN OF
MRS. EDWARD HOLTER,
MT. KISCO, NEW YORK.
PAUL MANSHIP,
SCULPTOR

Photo by M. E. Hewitt



GARDEN OF MRS. ARTHUR H. SCRIBNER, MT. KISCO, NEW YORK. WALL FOUNTAIN

From Long Island to Pasadena. We might as easily have gone south or north. But see the approach to the fountain in the gardens of W. K. Jewett. Here might the ladies and courtiers of any time perform their minuet or stroll in the sunlight of their pleasure. Here high hedges and the cone-like columns make a temple out-of-doors in which to worship or to sing, to dance or dream. And then the stately gardens of Mrs. Oakleigh Thorne, with Nymph and Faun by Clio Bracken, a shadow pool, a hedge, some hand-wrought iron and velvet turf of green. It is the land of childhood, full of wonder and beautifully made. In another glorious garden in Monticello, Illinois, the garden of Mr. Robert Allerton, Glyn Philpot has two



GARDEN OF MRS. H. HARKNESS
FLAGLER, MILLBROOK.
LEAD FOUNTAIN



GARDEN OF MRS. HENRY B. REA, SEWICKLEY, PENNSYLVANIA

figures by the pathway, nicely placed, direct, strong and pleasing. In Lake Forest, Sylvia Shaw Judson has built a fountain for Mrs. Francis C. Farwell, the figure quite lovely and of flowerlike beauty, naïve and charming, a little baby bacchanalian faun that is delightful. The mounting perhaps a trifle unconsidered and too crude. Yet who can resist the little figure of the harvest. In this same Lake Forest, in the gardens of Mrs. Brewster, is a fountain by the woodside where birds may bathe and frolic, around which iris grows. The fountain is that inimitable Duck Baby by Edith Barrett Parsons who stands smiling out at you from the shelter of the trees. To me, such garden spots are life, with all its transient moods. There



GARDEN OF MRS. ALEXANDER LAUGHLIN, SEWICKLEY. ANNA COLEMAN LADD, SCULPTOR

could one isolate himself, set free his spirit, and in the music of the water recall old loves, old friends and meet glad promises of days to come.

Nor can I resist the including of the Boy and Panther Cub by Malvina Hoffman, set in a trefoil pool of lily pads and leaves, rustic, perfect in surprise; the boy lives, draws breath and stands ignoring you, enrapt in his attention to the pleasing little cub. I know no better installation where values are so well kept—the volume, the size and color, the line of the fountain pool are perfect. Of the same style is the garden of Mrs. Edward Holter of Mount Kisco with a sundial by Paulanship, whose values fit and fill its unostentatious installation. It stands there, spirit of the East from centuries handed down, to tell you time, immutable, at ease, proud and beautiful. It must surprise and delight anew any bored beholder. Against a hillside in Mount Kisco in the gardens of Mrs. Arthur Scribner, there is a little wall fountain



GARDEN OF DR. EDWARD L. PARTRIDGE, STORM KING. MABEL CONKLING, SCULPTOR

with two figures in white against vines, and then a little pool of water into which falls a square sheet of water which in its design and beauty is entirely personal in its elaboration. So we may look at the wall fountain of Mrs. H. Harkness Flagler at Millbrook, that finds its medium in lead sculpture. It must be very beautiful in spring for the fountain is handsomely completed. I do not like the peacocks on the wall, too regular, too much, and yet why should Americans not model in lead? There is no quality so fine for gardens.

Of the gardens of Mrs. Henry R. Rea, Sewickley, Pennsylvania, probably the most interesting photograph is that of Mercury mounted high against the sky, that gorgeous figure on a Georgian fountain, on each side of which rise vine-covered pergolas, under which ceramic jars hold little trees, and lower still those beautifully shaped urns of long ago. This to be sure is not American sculpture but soon, if not now, American sculptors will be of the world, even as the Greeks gave beauty to all time. In Sewickley, also, in the gardens of Mrs. Alexander Loughlin, we find a beautiful statue called Allegra by Anna Coleman Ladd placed in a delicious corner of her garden, where one must follow little balustered walks to descend to the pool that lies irregular, half hidden by the planting, half formal and wholly beautiful spot, a nest of happiness, mirror of the skies and your delight. Nearer home on Storm King, up the Hudson, at the home of Dr. Edward L. Partridge, a little garden pool and by its side the Lotus Girl by Mabel Conklin, a lovely figure, half life size, holds a lotus flower from whose stem drip crystals of water. It is these little turnings of the way that reveal a human event. These count: to find at the turning of your road a surprise in beauty, the man-made thing placed there with care and scheming to be companion to the pageant of mother earth. Around its form climb vines quite richly fruited, fragrant if we but will it so. In Kingston is the garden of Mrs. Edward Coykendall, and in and through it you will find the true spirit of a garden. The sculpture seems diminutive, too low for those high monuments of cedar, too low for those walls, and yet a masterpiece among the American gardens.



GARDEN OF MRS. EDWARD COYKENDALL, KINGSTON, NEW YORK

If you feel that you have no more love or joy in you there is no better playmate than the flowers and children frolicking amid the splash of fountains. Surely soon we will have other than the Duck Baby, something of the melodic lyric quality. Manship and Diederich have touched the East, Frishmuth and Korbel find their song, and yet I feel convinced that the greater design values will be produced. No smug complacency of the accepted thing will satisfy for long. Better the vaunted "harmony of triangles" than the work without a tune. To look upon the average dwelling of the wealthy is to see built a marble mausoleum, true



GARDEN OF MRS. ROBERT BACON, OLD WESTBURY. JANET SCUDDER, SCULPTOR

to all accepted rules, subject to a sincere worship of the past, its builders all too thoroughly sincere, and yet times come when gay adventure makes for masterpieces. As an example of the intimate piece, I present the fountain, Janet Scudder, sculptor, of Mrs. Robert Bacon (back to Long Island as you see). Close to the windows of the dining-room it sings its song of splashing water, round it no mountainous trees, just flowers and hedges and an arbor. It is playful, refreshing and quite American. It seems to be glad in the close companionship. So we might speak of the boy Triton and Sea Horse fountain by Anna Hyatt Huntington, one at each end of a long pool that is a beautiful part of a Southampton garden. This statue has action and joy and abandon, and nestles in below a pergola. To reach it you must tread the path of flowers, and then you will find the pool, a fountain playing over waterlily pads and blossoms, a seductive secluded area of romance, quite charming.

So to conclude, they all have personality. How could so many days be spent, labor and love ceaselessly spent, without some part of the spirit taking up residence. I have felt in a house its master, though he was far away. So with a garden; into its paths and pools there goes a part of the builder. This we may say, that the personality of a garden varies even more than persons vary, for time without end the garden stands in reaction. Masters come and go, trees and plants mount to the skies, wild flowers creep in with their accidental notes, nooks and lovely spots sheltered and away become a wilderness of charm and rock piles find assembly with their creeper flower friends. For no mere mortals they perform, for us and then for others as they pass. Their pageant of the year keeps on sending a haunting perfume of delight, holding for long the memory of the builder.

THE HANGING OPERA

AMERICA has moved far in stage technique in the last decade. The vagaries of a Gordon Craig are already become elementary tools for the modern producer. Tempo, rhythm, fusion of light, color and movement—these are but sober essentials for the awakened stage man. Productive unity, they call it. Ten years ago it was a cryptic term employed by dramatic theorists to hide their visions from an irreverent world. Today not even a George M. Cohan can escape its implications. Only the operatic stage remains tolerably free from the burden of it. For the gentlemen of the Metropolitan Opera House the painted props of the nineteenth century theatre retain a large measure of their venerable glory. “Aida” still burgeons forth each winter in the faded trappings of old Italian opera. And Radames with undiminished ardor sings his *O terr’ adieu!* from a dungeon that looks prophetically like a subway kiosk.

In America the gap has always been wide between the stage technique of the spoken and musical dramas. Today the gap is measureably wider. Yet in that very extremity lies the greater hope for a quick arch to bridge the chasm. Our opera is an esoteric growth painfully guarded behind closed doors from the rude contacts of the popular consciousness. But even confirmed institutionalism can not afford to be left too far behind. Daily the growing processional of artistic unity sweeps against the closed doors; and it would be strange indeed if some trailing fringe were not left behind. Willi Pogani’s colorful mountings to “Le Coq d’Or” and Josef Urban’s majestic sets for “Parsifal” were both steps on the way. In Germany, however, the gap between opera and drama is less insistent. Both are national subsidies, often nurtured under a common directorate. And advances in stagecraft, born of the experimental stage, are reflected equally on the operatic stage, within the compass of libretto and mechanical facilities. Thus in Berlin the “expressionistic” innovations in stage design of the last decade (from which the new theatre movement in America draws a large measure of inspiration) are no less vital for the Deutsches Opernhaus than they are for the Deutsches Theater. “Lohengrin” at the Volksoper is as startling to the unprepared imagination as “Massemensch” at the Volksbuehne.

Modern stagecraft, exemplified by the work of Reinhardt and his associates, brings new spirit to operatic settings
SINGLAIR DUMBROW

Fortunately America has had a recent opportunity to witness a phase of Germany’s new methods in operatic stage design. When George Hartmann brought the German Opera Company to New York, he brought with him a new creative principle, the principle of simplicity. And it was assuredly a simplified, economized Wagner that he offered at the Manhattan Opera House, with but little left of the “Bayreuth tradition.” Wagner’s elaborate stage instructions, aiming at a labored realism, had been set aside for a quick, symbolic imagination. Instead of the intricate arrangements of painted wings and plastic masses, designed to build for the spectator a visual reality, Hartmann sought with light and color and a few symbolic lines to impress an emotional reality. A pillar and arch sufficed for a palace. An open space, broken by a single precipitate line without beginning or end, built to the eye the awe of some god-haunted height. A Gothic window struck the keynote for an interior church scene.

It is true that simplicity has not always been a principle with the German stage manager. It began in the poverty of the afterwar period as a tragic need. The mark and the theatrical production budget shrank simultaneously to piteous proportions. Realistic staging in anything like the old sense of the word was doomed. It remained only to find a cheaper substitute. And it was not long before the ingenious minds of the younger generation hit upon the expedient of the black-curtained cyclorama. Verily, they declared, if stage sets are costly and troublesome, why have them at all? It was an impregnable argument. But it had its perilous aspects. If then actors become costly and troublesome, shall they also be disposed of via the back door? And stage managers? Obviously a more moderate solution was desirable. And such a solution was found in simplicity. Simplicity which eliminated irrelevant detail to attain a higher emotional verity consonant with the mood and tempo of the dramatic theme. But a simplified stage design is not the only quality that the German music drama has absorbed from the experimental stage. Before the war the staging of an opera was effected without significant contact between the scenic designer and the stage director or *régisieur*. The former painted his sets from established models without serious reference to the activities of the *régisieur*.



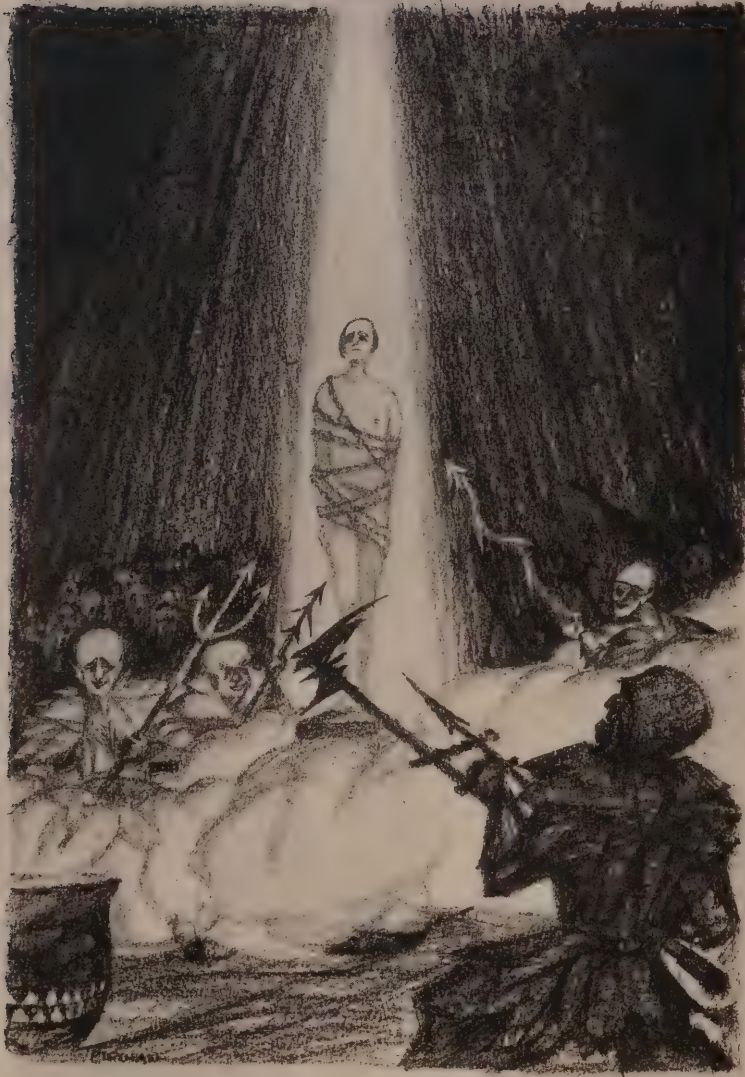
SKETCH BY EMIL PIRCHAN FOR FRANZ SCHREKER'S OPERA "SCHATZGRAEBER"

Scene of the Prologue: A ceremonial chamber in the Palace of the King. The King seeks advice from his Fool



SKETCH BY EMIL PIRCHAN FOR FRANZ SCHREKER'S OPERA "SCHATZGRAEBER"

The gallows scene from the second act. All detail has been eliminated in order that the attention may be concentrated on the symbol of tragedy and foreboding—the gallows



SKETCH BY EMIL PIRCHAN FOR STRAUSS' OPERA "JOSEFSLEGENDE"
A symbolical representation of the Trials of Joseph

As for the latter, it was not at all uncommon for that worthy to hold his final costume rehearsals on an unmounted stage and think no more about it. Such a thing is inconceivable in the better theatre now. That delectable juggling of the action and the *mise en scène* to strike a prescribed rhythm, so dear to the modern drama, is the very basis of the new operatic staging. Music, word, gesture—all are measured to a single pattern. And out of the synchronization of the whole springs that rare power to fuse the world of the spectator into the world of the composition.

Munich was first to apply the new decorative principles to the Wagnerian Ring. Its modification of the composer's pompous stagecraft has inspired Gatti-Casazza to some well conceived eliminations in his newer presentations of "Die Walkure." Fricka has left her goat carriage behind. And the cavortings of the Valkyries are

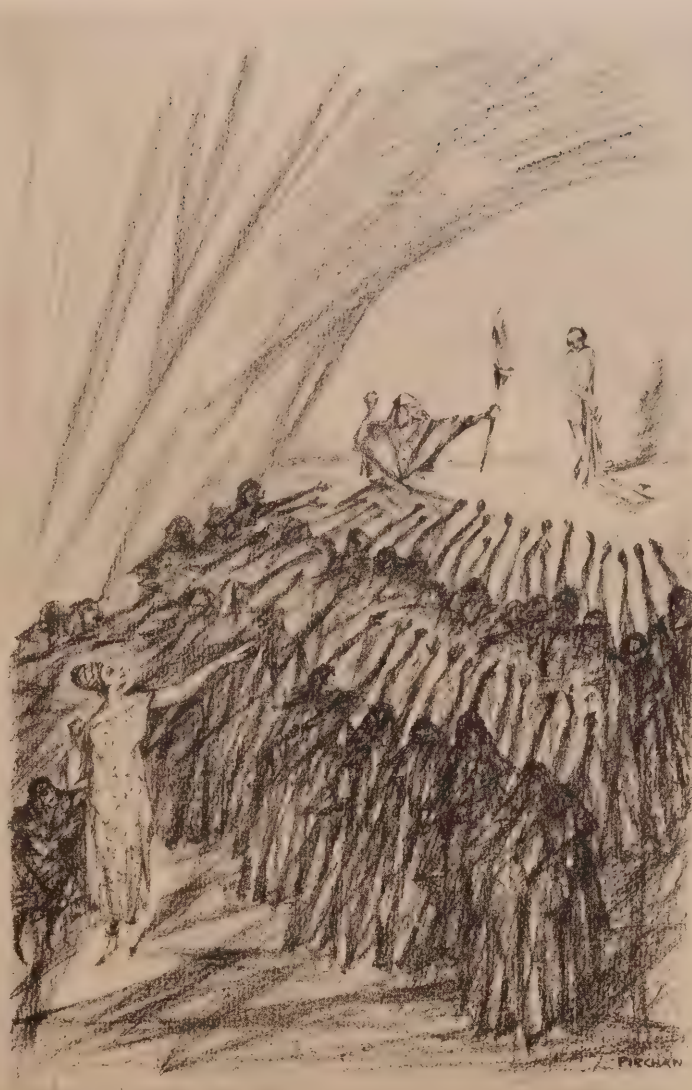
movements of chorus and actors for every important stage of the action. At rehearsals the completed plan is rigorously tested, and a harmonious tempo of movement is sought, in consonance with the tempo of the music. Light, color, costumes complete the production.

Such a method places an inordinate responsibility on the shoulders of the superior director. But it has overwhelming advantages. By its insistence on a coördinated scheme of movement it checks the egotistic singer. Be he Faust or Mephistopheles he can not charge to the footlights at his own discretion, in defiance of lighting arrangements and dramatic symmetry. Emphasis is placed upon gesture and movement as well as upon singing. And the choral groups are taught to transfer at least one eye from the baton of the conductor to the anguish of the heroine or the wiles of the villainous count.

left to the mercies of the music, without visual projection on a black cloth. But it has remained for the Staatsoper in Berlin to bring to the new technique the unrestrained reverence that it gave to the old; to make a simple, symbolic verity the touchstone of its producing machinery. In the last few years every opera in its repertory has been given a new frame and a new vesture, stylized within practicable limits to the tempo of the times. That is to say, the spiritual bias of each theme was sifted down to a preconceived convention or mode of approach to life. And in that mode or convention the work was recast. The approach to each problem was the same. To begin with, the director, in this case Dr. Franz Ludwig Hoerth, draws up for each scene initial plans, indicating to his stage designer what portion of the total stage area he may utilize for his sets. The latter amplifies these plans to show the nature, style and exact position of the 'pieces he proposes to mount. Whereupon the director, if he accepts without change his designer's proposals, proceeds to plot on the area remaining in his jurisdiction the position and

"But," you will say, "is the situation then radically different at our own Metropolitan Opera House?" The answer is yes, quite different. There, the leading singer, if he be popular enough, may disregard the instructions of the stage manager with impunity. If a level is raised at the rear of the stage for the procession of the saints, our hero will find occasion to pose upon it. If a window is set up at one end for the reveries of a Marguerita he is miserable unless he can be in the "picture." We have no gift for ensemble art. Ours is a star psychology. And should our favorite tenor take it into his head to stride to the footlights and hold an intimate communion with the audience, who shall say him nay? Our singers are for the greater part notoriously devoid of acting ability.

The Staatsoper, however, has no great singers to conceal its dramatic deficiencies. It was therefore in a sense compelled to seek compensation in a higher level of artistic verity. It has, moreover, another advantage in harboring almost under its own roof its organic colleague, the Staatliches Schauspielhaus or State Theatre. This organization, under the directorship of Leopold Jessner, represents today the consummation of modern stagecraft in Germany. Jessner is a matured disciple of Max Reinhardt, father of the stylized theatre and producer of "The Miracle" at the Century Theatre. And thereby hangs a tale. For Jessner's chief stage architect and designer, Emil Pirchan, is also stage designer for the Staatsoper. And this shy little man is mainly responsible for the Staatsoper's surrender to the principles of modern stage decoration. Emil Pirchan is known to American tourists largely for his Shakespearean productions at the Schauspielhaus. But equally effective and more spectacular are his costumes and sets for Strauss' "Josefslegende" and Schreker's "Schatzgräber," both annual musical events at the Staatsoper in Berlin. Particularly in his designs for the latter he has brought the stage of the spoken and musical drama close together. Franz Schreker, a comparatively young man, stands at the head of a school of composition in Austria and Germany which is moving away from



SKETCH BY EMIL PIRCHAN FOR STRAUSS' OPERA "JOSEFSLEGENDE"

The trials of Joseph

the stern logicity and realism of Wagnerian opera to a frank illogicality and fantastic symbolism. His work is full of joyous bombast and pathetic probings into nothingness. And in "Schatzgräber" he is declared by his followers to have added a masterpiece to the world's operatic literature. The story, too, is perfectly fitted for symbolic treatment. Its major theme is rooted in those deep-buried, demoniac forces of nature which drive humanity through filth and crime in pursuit of some far-flung ideal. A mythical treasure, the "jewels of the queen," gives supreme youth and beauty to its possessor. And in her passion to win this treasure, piece by piece, the beautiful Els, a Strindbergian figure, brings lover after lover to death. Until she meets Elis, in whom lives the power of deliverance through love to perfect spiritual beauty. The conflict between his spiritual offering and the tangible lure of the jewels leads



SKETCH BY WALTER REIMANN FOR "PARSIFAL." THE TEMPLE OF THE HOLY GRAIL

the story to a tragic close in the death of Els. Two of the accompanying sketches are reproduced from Mr. Pichan's "Schatzgraeber" designs.

The sketches from Strauss' "Josefslegende" are by the same artist, but whether the artist be Pirchan or Urban is no longer a matter of importance. Evolution of stage design is no longer to be read in terms of individuals. It is a function

of the age. And as the spoken stage builds more and more surely the outlines of the stylized theatre in America, so will our operatic stage take on more slowly but no less surely the impress of its day. And it will be our very Herman Rosses and Lee Simonsons and Robert Edward Joneses and Norman-Bel Geddes, decorative arbiters of the theatre today, in whose hands the outlines will take shape.



"DIANE"

BY MARIE LAURENCIN

A GARDEN OF DREAMS

EVERY time I see one of Marie Laurencin's pictures I am brought back to my childhood and the hours when breathlessly I stood before the windows of a candy shop. The display was tempting—yet instead of the multi-colored *berlingots*, *dragees* and *sucres d'orge* it was the pale colored fondants that held for me the strongest fascination. The palate craved for the numberless variety of chocolates but the final choice would always go to the fondants, and I used to play with the delicately colored bonbons before eating them. . . . I play with these colors again as I look at Marie Laurencin's pictures.

I wonder if it was the fondants that Anne Marie Laurencin loved most. The spotted hues of her paintings belong to the same scale that tinted those bonbons. All that Marie Laurencin paints is like a fairy tale, a fairy tale for little girls alone—for everything about them is as disturbing,

Marie Laurencin peoples the strange world of her imagining with figures of eerie, exquisite beauty

LEO RANDOLE

inscrutable, perverse and candid as only the mysterious souls of little girls can be. To the fairyland belong her creatures, enraptured and ethereal, like phantoms of youth and voluptuous-

ness. To each pensive face are most disquieting eyes that dart and await; to each body, slender and transparent, are lovely limbs of milky white. Who are these goddesses and nymphs? . . . Everything is a secret with Marie Laurencin.

For her exquisite oreads, dryads and sirens, Marie Laurencin has created an imaginative world of her own with flowers and plants that never grew anywhere. Petals and leaves are of blues and greens so tender that next to them her infinite variety of grays begins to live like positive colors. And all this is enfolded in an atmosphere as luminous and unreal as Marie Laurencin alone can paint. Few artists have ever been so delicate and bold at the same time, or created an art at



"LE LAVANDOU"

BY MARIE LAURENCIN

once so ephemeral and important. Where does her art belong—to the epoch in which she lives, the era of Cubism, or to the Italian Primitives? Although Guillaume Apollinaire, André Salmon and Jean Cocteau crowned her first, she is more remote from Cubism than from any other school. With the Primitives she has in common two most precious qualities, candor and serenity. Serene is her art, and its rhythm is like a song from within. It has a measured cadence, and there lies the affinity between the pagan art of Marie Laurencin and the impassioned sermonizing of the Italian Primitives.

Infatuated as we are with the importance of our epoch we take it too much for granted that a Marie Laurencin belongs to our time. Yet she may appear as baffling to the generations after us. To them she will probably seem a wisp of ether in the era of volumes and geometry. When she exhibited for the first time in 1907 at the *Salon des Indépendants* many felt the shock of this con-

trast. "She is in bad company," said the adversaries of modern art. But rebellious youth claimed as its own a talent fresh, original and unadulterated by any contact. Thus she stands among the modernists as impenetrable and distant as the fairies she paints. She would retain, however, the same amount of distinction in any other epoch. As hard as one might try to trace her master, one can but feel confronted with a personality that has eluded influence. And its substance is even more than elusive; it is impalpable. Painters, even more than critics, muse and wonder before her works, for the means she employs puzzle even the professional. Her *coup de brosse* skips details, but includes the essence of beauty. With an unbroken but pliant line she follows the exquisite curve from the feminine shoulder to the slender wrist with the narrow hand and long fingers. One feels that there might have been a volatilized "Luc-Albert Moreau outline" to hold this *coup de brosse*, but not even the coldest modern analyst



"LES TROIS GRACES"

BY MARIE LAURENCIN

would dare to pronounce the word *synthèse* before such immaterial proofs.

For once we can feel grateful for an art that defies all analysis and that entirely belongs to the imagination of an artist. If she leads us into her colorful and unreal dreamland it is only far enough to make us feel the existence of a very mysterious life that she alone shares with the

beings she creates. Assuredly the most fascinating, the most precious attribute of this art is the secret of the artist herself.

Because she is a woman, the names of these other great women painters, Berthe Morisot and Jeanne Marval, are often mentioned with hers. Yet she can not be linked with any other women painters except that she shares with them—and



"JEUNE FILLE À L'ARC"

BY MARIE LAURENCIN

many masculine artists, for that matter—a characteristic trait. She paints her own image into her pictures. Her fairies are no other than Marie Laurencin. She has a long oval face, a high forehead, hair that curls and eyes and lips shaped like those of Sarah Bernhardt when the latter was Marie Laurencin's age—in her early thirties. Her

general aspect is a curious mixture of quaintness that flavors of the Second Empire and of fierce radicalism that can be traced from the Butte via Barcelona and Munich. She could be a thousand times more charming or eccentric but she could never fascinate us as the things she paints—for these have never had their like.

ON THE MEANING OF "MING"

THE TERM "Ming," as applied to Chinese ceramics, has been sorely overworked of recent years, for until comparatively lately small research had actually been made in this connection and there existed in consequence a tendency to ascribe to this important epoch (1368-1620) any such specimens of pottery or of porcelain as refused to accommodate themselves and their features under other and better defined headings. Scholarship has, however, now established the fact that a specific range and variety of styles and types can with accuracy be assigned to the Ming epoch and it is the aim of this article briefly to indicate certain classes of Ming ware which come well within the scope of the average collector interested in the products of this era. I have been privileged to select my examples from the comprehensive collection of Messrs. Bluet, of London.

The idea, prevalent until a fairly recent date, that Ming porcelain was for the most part crude and experimental and to be distinguished by its coarseness of style, owes its origin to a number of factors. First, few, if any, of the finer pieces produced by the imperial factories for the court and nobility ever left the Celestial Empire, export being strictly limited to examples made of a heavy, solid type to withstand the exigencies of travel. Again, it must be remembered that it is always the more delicate examples which perish

Recent research enables the collector to identify, with reasonable certainty, the ceramics of this dynasty

Mrs. Gordon-Stables

while the less fragile survive, to convey, it may be, a misleading idea of the whole. And, perhaps most important of all, it must be borne in mind that it would be altogether erroneous to

imagine that the Ming porcelain most freely exported to other countries covers by any means the entire range of production. Among the polychrome pieces intended for export the collector will discover that for the most part a certain stability, both of decoration, form and quality, prevails. Plates and beakers, covered jars, tea vessels and vases display, as a rule, designs carried out in enamels of green, yellow and aubergine with *rouge de fer* (a brownish-red) over a blue underglaze. Floral themes and naturalistic representations of birds on branches, deer and other animals, are common; so also are processions of figures, scenes of a social nature dealing with incidents of everyday intercourse. The thickness of the ware makes it extremely tough and durable.

But with the specimens prepared either for the members or officials of the imperial house, or for the people themselves, we find in a number of directions a noticeable increase of delicacy. The pieces are smaller in size with thinner walls. Their form assumes a greater variety, while the subjects selected for the decoration tend to the religious and the symbolic. The symbolism varies naturally in accordance with the fashionable faith of the day; for



ABOVE: STONEWARE JAR WITH DESIGNS OF PEONIES OUTLINED BY FILLETS OF CLAY
HEIGHT 6½ INCHES



GARDEN SEAT, THE UPPER AND LOWER BANDS
DARK BLUE WITH BOSSES OF TURQUOISE

example, Taoist emblems will be found to prevail in the Ming porcelain produced under Chia-Ch'ing, a devout Taoist who occupied the throne from 1522-1567. As regards colors, the same range is manifest as among the export pieces, although the fashion in which these are arranged has its own peculiarities. This polychrome decoration forms one of the distinguishing features of the Ming period. It is often referred to, rather misleadingly, as "five-color" decoration, because roughly, this figure covers the tints most usually employed, namely, green, yellow, aubergine, *rouge de fer* and blue.

As early as the reign of Queen Elizabeth, we read of the export to England of Ming Celadon, the thick, soft, grey-green of whose glaze made as strong an appeal to the taste of the Virgin Queen as it did to that of Lorenzo the Magnificent. Celadon was the first Ming ware to reach Europe and so great was the appreciation accorded to it that other types of the pottery of this period soon followed in its train.

Comparisons of the late Sung pottery with the early Ming shows plainly how the potters sought, on their recovery from the Mongol tyranny, to

recapture the arts which had languished under the Yuan oppression. The national spirit, rapidly strengthening under the more stable conditions of the new dynasty, expressed itself in a freer and more spontaneous type of art, in which the traditions of earlier days once more asserted themselves.

From 1368 onwards one is able to trace under the imperial ægis a logical and constant evolution. Directly based on the Sung tradition was the Ming stoneware produced at the T'zu-Chou factories, which still continued their activities in the southern corner of Chihli in spite of the adverse conditions that obtained there during the early years of the fourteenth century. Thence emanated a large class of typical Ming, in which, under Persian influence, glazes of deep aubergine and turquoise blue predominated. The interest-

ing stoneware jar shown herewith, though probably not actually produced at T'zu-Chou, shows unmistakable signs of having been inspired in style by the work prevalent there. The ground is of deepest turquoise, while its design is of peonies, outlined in fillets of clay in white, aubergine and yellow glazes. These features are indicative of the



"POTICHE" SHAPED JAR, DECORATED IN UNDER-GLAZE MOHAMMEDAN BLUE, CHIA-CH'ING PERIOD
HEIGHT 12 INCHES

WINE-JAR, DECORATION DEPICTING SHOU LAO AND HSIEN
HEIGHT 11 INCHES



JARDINIÈRE, DECORATED WITH THE FIVE-CLAWED DRAGON
HEIGHT 15 INCHES





LEFT: GOURD SHAPED VASE, CHIA CH'ING PERIOD, HEIGHT $7\frac{3}{4}$ INCHES. CENTRE: WINE-JAR IN FORM OF TWO DUCKS HEIGHT $5\frac{1}{2}$ INCHES. RIGHT: INCENSE-BURNER WITH ELEPHANT HEAD HANDLES. HEIGHT 4 INCHES

close intercourse between China and Persia brought about by the great commercial activity existing between these two nations during the reign of Hsuan-te and even more particularly during that of Cheng-te (1506-1522).

The garden-seat in barrel form is typical of a later stage of development and both in design and treatment is characteristic of a large class of productions proper to the late fifteenth and early sixteenth centuries. Garden seats of this type abound at this period; they are made stout and tough to withstand weight and are either formed from a coarse, brownish medium, discernible at the base where the glaze has not been applied, or from a whitish clay of finer quality. Their interior is usually covered with a glaze of green or yellow and their decoration may take the form of open-work, of Taoist symbols or of flora and fauna.

In view of the cult which has been made of Chinese "blue-and-white" porcelain in other countries, the comparatively small value placed upon it in the land of its origin is distinctly curious. It

existed primarily for every-day use among the people, and large quantities were produced for domestic and household utility. The seventeenth century witnessed a greatly increased output from the potteries in consequence of the extensive trade

which developed with Holland. The "pot-iche" shaped jar of the Chia-Ch'ing period with its design of storks and fir-trees is decorated in the famous Mohammedan blue which owes its name to the fact that the cobalt used in its preparation was drawn from Persia and other countries where the faith of Mohammed prevailed. This blue is so deep that frequently it approaches purple. Its most brilliant examples belong to the period men-



TORTOISE-SHAPED INCENSE-BURNER. LENGTH 8 INCHES

tioned. The jardinière marked with the Chia-Ch'ing date and decorated with the imperial five-clawed dragon surrounded by flames is another splendid example of this category.

A precursor of the *famille verte* of the Kang-hsi period is the polychrome porcelain often referred to as "five-color," of which examples are given in the wine-jar, incense-burner and covered jar, of

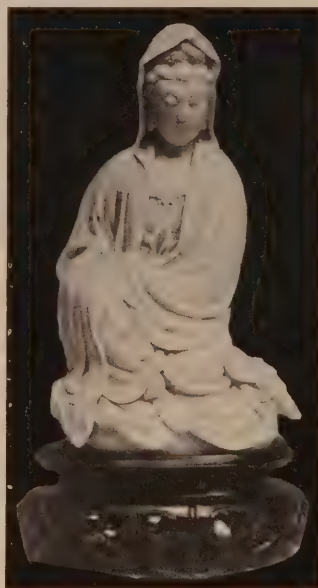


PAIR OF RIDGE TILES, PROBABLY OF THE MING PERIOD
HEIGHT 17 INCHES

which the latter is a typical example of late Ming porcelain made for export. The high-shouldered, wide-mouthed wine-jar bears a Taoist decoration in which appears the god of longevity giving audience to his followers, a frequent theme in Ming ornament. The incense burner in the form of a tortoise (a hybrid beast who, to judge by his features, must have had blood relations among the Ky-lin!) provides an instance of the frequent use of the fantastic and grotesque in connection with pieces serving this purpose. Beast forms, imaginatively presented, appear frequently among incense-burners, altar ornaments and sacrificial vessels, the handles in particular affecting strange forms that are often reminiscent of our own medieval gargoyles and carvings. As an example, the elephant heads which form the handles of the smaller incense-burner illustrated here are typical. In this piece the decoration of the body is carried out in relief on a ground of deep blue. The duck-shaped vessel is for wine and was probably used during religious observances; its decoration is in underglaze blue and colored enamels. In the gourd-shaped vase, shown in the same illustration, the formal floral design is carried out on a green ground. It bears the mark of the Chia-Ch'ing period.

Another large class of stone-ware, usually described as Ming, takes the form of architectural ornaments, such as ridge tiles and finials, in which a considerable variety of design is to be found. These are most frequently in the shape of horsemen, grotesque human figures and mythological

PORCELAIN STATUETTE OF KUAN-YIN, IN
FU-KIEN WHITE



animals. Our illustration shows a typical pair of ridge tiles in the forms of demons.

A description of Ming wares would indeed be



JAR AND COVER. A GOOD EXAMPLE OF THE MING PORCELAIN
MADE FOR EXPORT

incomplete without mention of that peculiarly exquisite cream-white porcelain made at Te-hua in the province of Fu-Kien, and commonly known as *blanc-de-chine*. Though experts may claim to assign dates and dynasties to individual specimens it is actually a matter of the purest conjecture to determine which pieces belong to the Ming and which to the Ch'ing period. The nature of the Fu-Kien clay, proved one peculiarly adaptable to modeling, and the goddess Kuan-yin was a favorite subject with the Fu-Kien potters. The figure illustrated herewith is a very fine specimen of this type, and the collector of Ming might well specialize in Fu-Kien presentments of Kuan-yin.

Illustrations by courtesy of Messrs. Bluett & Sons,
London, England

MAX BOHM, American Master

ALTHOUGH the death of Max Bohm, in the fullness of his career, which occurred in Provincetown in September last has deprived the world of a great personality, a fine and cultivated mind and one of America's most capable artists, his work still lives, a credit to the country that is proud to claim him. And that it will endure, and take its place with that of other American masters, is a conclusion adhered to by his fellow artists and students of art, for it has the quality to make it permanent—it was the simple expression of a great and gifted soul. In his art as in his character, he stood alone; everything he painted had an individual style and dignity. He imitated no one, nor can he be imitated; he could not have copied his pictures himself, for each represented a unique emotion. He knew the fundamentals of his art so well that he could afford to ignore the hamperings of technicalities and allow his imagination and emotions free play.

In studying the art of the men whose work has lived throughout the ages, searching for the qualities that have given it perpetual interest, the one attribute that invariably stands out beyond all others is the fact that the artist had a great idea to express, an emotion which he transmitted to canvas with truth and conviction, enabled to do so through long years of patient study. And, looking deeply into the art of Max Bohm the student will find that his abilities followed the same profound channels.

Max Bohm was born in Cleveland, Ohio, in 1868. He was one of the few artists who always made his living by his art. From boyhood he earned money through his drawings and painting.

A painter whose life and work was, and will continue to be, an inspiration to high ideals and achievement

LULA MERRICK



MAX BOHM (1868-1923)

In his childhood he made pictures of boats, water and animals; at the age of eleven he was seriously studying at the Cleveland Art School and at sixteen was making a fair income by designing for a lithograph house. At nineteen he went to Europe accompanied by an aunt, also an artist, and studied for some years at the Louvre and at the *Académie Julien*. Then he began to teach and students came to him from all over the globe—from Japan, Hungary, Italy, Portugal and

America. He was about twenty-seven when he made his first notable artistic success; his picture "En Mer" was given a place of honor in the Paris Salon and created a sensation. Everyone was talking about the young American genius who had won immediate recognition. "En Mer" later traveled about the world; it was shown in England, at San Francisco, Buffalo and Cleveland, and everywhere received a prize or medal. After that every painting he sent to the Salon was accepted and given prominence. The year he exhibited "The Family" and "Happy

Hours" it was necessary for the authorities to place railings about the pictures to keep the crowds who thronged about them from injuring them. "The Family" was bought by the French Government for the Luxembourg Museum. Although he gave the greater part of his time to painting, he did not lose sight of the fact that his physical being must also be developed for he believed that it was knowledge of various phases of life that made a well rounded character and so produced the best art. He became a sailor, for a time, on coasting vessels in European and



"THE FAMILY"

In the Luxembourg

BY MAX BOHM

American waters. He also learned to hunt and became adept at that sport. Yet with all he knew about nature he was not a realistic painter; his viewpoint was too broad and his vision too astute to copy mechanically the themes that interested him. His manner was to go out alone, not even carrying a sketch box, but spending hours in the study of light and shadow, color and form, then go back to his studio and paint the idea that had caught him, and with unfailing memory transmit to canvas the things in Nature that were necessary to express his inspiration, never thinking of the photographic reality. Nor did he permit himself to be a "slave to technique." He wanted no hesitation, or thinking of petty accessories. He believed in emotional painting only and declared once that "if a man did not have a sincere urge to paint a great thought there was no honest use in trying to 'carry on' by the mere exercise of paint and brushes." Nothing ever induced him to paint what might happen

to be the "fashion" in art; he considered such weakness mere shallowness. And the heights to which he rose prove his contention that all good art is "creative force and personal expression," the only firm foundation upon which permanent recognition can be built.

Like his life, clean and simple, his art reflected his character. He had a fixed purpose regarding his work and he never swerved from the instinctive reverence he held for what appealed to him as beautiful in spirit. That he knew how to simplify was one of his greatest assets, and that he was able to keep the spirit, the inspiration and the emotions of his ideals plainly before his audience without betraying any effort was a noteworthy accomplishment. Full of the joy of life, having a fine sense of humor, a ready

laugh and keen interest in everything that gave out happiness, he loved to paint the spirit of Spring, and he portrayed that season in various ways, always employing figures to express his

"SEA BABIES"

BY MAX BOHM





"THE GLOAMING"

by

Max Bohm

Courtesy of the Painters and Sculptors Gallery Association



"CROSSING THE BAR"

BY MAX BOHM

thoughts. A recent painting in this vein is a composition of a mother and babe, nude, in an out-of-door setting. The mother holds her child on her knee while he gleefully watches the play of water at their feet. In the distance is a group of young people, dimly seen, whose joyful actions add to the pleasure of the scene, and throughout the work the spiritual significance is strongly emphasized.

His decorations for the music room of Mrs. Mary Longyear's beautiful home in Brookline, Massachusetts, are said to be among the finest murals in this country. Four large panels compose the series; figures are again employed to express various forms of music and nothing that was ever painted more truly conveyed the purpose of its creator. When these panels, with several other of his finest paintings which are in Mrs. Longyear's collection, are shown publicly, they will be a revelation to art lovers as evidence of the talents of Max Bohm as a mural painter.

Max Bohm's origin was German; he was a descendant of the von Bohms of aristocratic lineage, associates of the German nobility. His grandfather was a prominent judge as well as a writer and poet; a friend of Goethe and Schiller, and his text books are used to this day in German schools and colleges. Nevertheless he resigned a lucrative practice and high position for political reasons, bringing his sons to America when they

were children that they might not be "compelled to sacrifice their lives for a king." He saw that his sons grew up with proper respect and loyalty to American ideals and customs, and they in turn educated their children in like fashion. Max Bohm's father became a successful lumber merchant and another son became a justice of the Supreme Court in Cleveland where the first Bohm had settled. Max Bohm was first of all a staunch American, a firm believer in the ideals of his country and a forceful influence in the advancement of her art. His long years in Europe where he had studied political, social and artistic conditions, made him the more loyal to the land which he ever declared to be the best on earth. A friend of some of the most noted men and women of England and France, of members of the French Cabinet, Léon Bourgeois, Puvis de Chavannes, whom he considered the greatest decorator France had ever produced, Gauguin and other famous artists, he was in a position to judge. He affirmed many times that America would save the world for art and declared that the best pictures of the present time were painted here; that we had no need of European approbation, for "Europe," he said, "has gone into a decline while America is rising all the time." He said that our art schools were the best, our teachers the most sympathetically intelligent and the alertness of mind of our



"THE BEACH"

In the Metropolitan Museum of Art

BY MAX BOHM

artists a strong asset in the making of great painters. He did not consider it necessary for us "to harken back to what has been in art," and Europe, he found when he visited there two years ago to paint portraits, was leaning on America for art as well as for material necessities. Speaking his mind regarding America just a few days before he died, he said: "What we in America must have and develop is confidence in our own opinions, our own point of view, our own manners of thinking; to build on our own foundations such things as we love because they are our own very own and have been originated, thought out and grown up among

"PORTRAIT"

BY MAX BOHM



us; to recognize and give credit to that which is best in the thought of this nation, without asking or taking the opinions of foreigners as a criterion."

In 1917 he bought a delightful home in Bronxville and a summer residence at Provincetown. It was there that he was happiest and where he painted many of his best pictures. He was a full Academician, a member of the Salmagundi Club, the National Arts Club, the Painters and Sculptors Gallery Association and other art societies, in all of which he had hosts of friends, for he was a most lovable man, generous, big hearted and great minded, yet simple and sincere despite his many gifts.

A Painter Who Became a Potter

THOSE who know H. Varnum Poor personally are convinced that there is no one like him, while even those whose sole contact with him is through his pottery or his paintings

are not long in recognizing his endowment of an unusual creativeness. It has become a glaring convention to attribute to all artists a modest aversion to publicity—even with the facts to the contrary—so that when a man appears who really possesses this rare quality the statement of it is received with a sizable grain of salt. Yet in writing about Mr. Poor this assertion must be made, for his disregard for “critics” and “articles” is one of his most pronounced characteristics. He not only refuses to talk about himself, his work, his ideas, but he even looks upon his interviewer with a profound dislike which extends to all those who “write,” and the best he has to offer such a one is a kindly tolerance which takes the form of a patient but pained silence.

H. Varnum Poor is an unusual artist because of the extent of his capabilities beyond the field of his two main interests—painting and ceramics. He has built for himself a home near Haverstraw, about thirty-five miles from the city of New York, on the west bank of the Hudson. This home he has literally built, from the digging of the foundation to the laying of the slate for the roof. He hauled huge blocks of stone for the walls, cut them himself, and of them he also made his fireplace. He felled the trees and adzed the beams for the structure and he established a water system of his own devising. He also made his own furniture and carved much of it although the lines in the main are massive and simple. He used his own pottery for the doorknobs, making them rather large, and enriching them with conventional designs similar

H. Varnum Poor applies the experience he gained at the easel in the decoration of his ceramic wares

HELEN GOMSTOCK

to those on his plates. He also hangs an occasional tile on the outside of the house, where its warm color and smooth texture provide a refreshing contrast to the stone. Incidentally, he has

also made large tiles of which six or more fit together in a definite pattern to be set in the outside wall of a house or in a garden wall. Some of them have interesting possibilities as wall fountains. And he has done an overmantel decoration for a house which the actor, Rollo Peters, has recently built in the vicinity of Haverstraw.

This makes use of a landscape design developed in the rich colors of underglaze painting, and set in a border with a conventionalized pattern.

The kilns, one large and one small, in which Mr. Poor has been making his experiments in pottery, he set up himself; the clay for his wares is mainly the native reddish variety although he has lately been importing some white. He constructed his own potter's wheel, and it is said that certain elements of a Ford car were assim-

ilated in the process, which is a rare contribution for the twentieth century to make to a machine which is as old as the pyramids. However there is not a doubt but what his inventiveness would have overcome the lack of the Ford ingredients, so the credit belongs entirely to Mr. Poor after all. Some of the most interesting products which have recently found their way out of his kilns are the tiles which he made for the new home of E. Weyhe's book store and art gallery in New York. The façade, which is of a pinkish stucco, is set with a kind of checker-board pattern of red, blue and yellow tiles which affords a lively relief from the sombre survivals of the dark ages of New York architecture which hedge it in. However, the largest part of this potter's output has so far been



“STANDING FIGURE”

PLATE BY H. VARNUM POOR

devoted to household use and for this purpose he makes plates, such as those shown here, and a variety of bowls, pitchers, vases, cups and other objects. Several specimens of these were pur-

of the spirit of today than that of our many contemporary potters—fine as their work is—who are devoted to the tradition of the past, emulating the white of old Italian majolica, or reviving the



"HEAD OF A WOMAN"

PLATE BY H. VARNUM POOR

chased a year or so ago by the Metropolitan Museum. The pitchers, cups and bowls are generally undecorated except for their rich glazes of aubergine, apple green, cobalt blue or a pearly white. His plates usually bear a pattern of figures, plant or animal motives or conventional designs. In this decorating he approaches his work from an unusual angle—that of the artist turned craftsman. He is not a potter who first mastered the technique of the craft and then cast about him for some type of ornament which he gradually acquired skill in using. Mr. Poor reversed the process, being a draughtsman and painter of experience long accustomed to the problems of space-filling before he took up the technical difficulties of pottery making. He simply adapted his art to his new craft. His work is therefore entirely individual and it seems a more adequate expression

Persian and Egyptian blues, and striving after the high fire glazes of the Chinese. It is true that one sometimes finds some old piece of Italian majolica or one of the very early Dutch tiles—there is a sixteenth century piece in the Rijksmuseum at Amsterdam which comes to mind—which in their freedom of treatment and vitality of design affirm a certain kinship with Poor's work. But they are as indicative of their day as his are of modern times and this is the great and lasting value of each. His designs have their source in the so-called "modern" art, a phase in which Mr. Poor sees great possibilities for decoration. He advanced the following argument for it in a little pamphlet which explained his work in connection with his exhibition at the Montross Galleries in New York a little over a year ago:

"The forms and simplifications of modern

painting are largely drawn from the forms and simplifications arrived at in other less suave materials than paint and canvas. The sharp color divisions of mosaics, the severe simplifications of early

in modern painting, and for the same reason—to keep clear the essential point of view, which is judgment of relations in color and form. Underglaze decoration, on a white clay slip over a coarse



"WOMAN AND DOGS"

PLATE BY H. VARNUM POOR

wood and stone carvings, have greatly influenced modern painters. Distortions, so disconcerting an easel picture, have a sense of rightness when arrived at through the demands of proper space filling in decorative art. I believe that the natural development of modern art lies in a closer application to things more related to everyday usage. In this direction the artist escapes the devitalizing isolation of the studio and finds in the appropriate materials those inherent limitations and demands which give a sense of necessity and fitness to the completed form.

"Making clay into decorated pottery completes a cycle, a beginning and end, form and enrichment controlled by the artist. The method of the pottery shown in this exhibition, known as under-glaze decoration, is very simple. It allows the same subordination of technique that is shown

pottery body, is the method of the old Persians, simple technically, yet bothersome and requiring a skill in manipulation which has made it long discarded in modern factory practice. The white slip is applied over the ware and fired. The decoration is then carried out on this ground in various metallic oxides which develop their color only when fused with the clear over-glaze. The work must be sure and swift as it can not be changed on the porous ground. The piece is completed in a second firing. The intense white heat at which this is carried out, while restricting the range of colors, imparts the depth and rich brilliance characteristic of this ceramic method."

The manner in which he has utilized his own style in the realm of painting in the decoration of pottery is illustrated here in the plates which have figure subjects. That which shows the stand-



DECORATED PLATE

BY H. VARNUM POOR

ing figure of a nude woman justifies his observation that "distortions, so disconcerting in an easel picture, have a sense of rightness when arrived at through the demands of proper space filling in decorative art." Unfortunately the reproduction makes the shadows appear much denser than they really are but they do not obscure the beautiful way in which the figure is placed on a circular surface which is slightly depressed at the center. The curving horizon line and the converging lines of the drapery and the left leg are an adjustment to this depression. The curving unbroken line which sweeps from the right elbow to the head and only breaks slightly to follow down the arm clasping the bent leg is finely adapted to a circular space. After studying the plate a little one appreciates his use of the sharp lines of the drapery to make the final connection, for it not only performs this satisfactorily but its straight

DECORATED PLATE

BY H. VARNUM POOR



lines offer a variety from the curves of the figure. The head of a woman is also successful as the handling of a design in a circle and the two nude figures as well, while the feminine archer with her dogs, a Diana perhaps, presents a pattern of which the elements are seemingly loosely connected, but is all the more subtle on that account.

The only fault which can possibly be found with Mr. Poor's work is that there is so little of it, comparatively, although he spends a great amount of time at his kiln. This must always be the case with the individual artist, who is not engaged in "quantity production" and who makes no two pieces exactly alike. Of course the very limitations that surround him are the reasons for the fine quality of his wares. If he were to supervise a factory devoted to the reproduction of the types which he has so far created the results would be disastrous. The place of the worker who pursues his craft alone is appreciated even in these days of machinery and if a greater number of artists who are filling our art galleries to overflowing with examples of painting and sculpture would also make some application of their knowledge to objects of daily use the mediocre environments in which so many of us live might be transformed. Mr. Poor's own house

is an excellent example of what may be done in this direction. Almost everything which it contains is the product of his own hands. The few things which are not of his own making are the productions of other skilled craftsmen. Another point to be considered is that artists who followed his example might find a readier market than is generally accorded the fine arts.

*Photograph by courtesy of the
Montross Gallery*

FURNITURE of Historic TYPES

V. The Elizabethan and Jacobean Styles

WITH the Gothic style in architecture and furniture at its full strength and popularity in the northern countries in the fourteenth and fifteenth centuries, it is not surprising

that so complete an antithesis as the classical mode should have considerably more difficulty in establishing itself on their soil that in Italy where,



THE TUDOR ROSE

firstly, it was almost indigenous, and where, secondly, the Gothic spirit had never been thoroughly absorbed. And so we find in England a sort of transitional mode which had its own independent follow-

ing and is known as the Tudor style. It is the first cousin of Perpendicular Gothic but it has characteristics which distinguish it, such as the flat, wide arch—the Tudor arch—which is to be seen everywhere in the Colleges of Oxford, and which we see later, modified, and culminating in a very flat angle, in the typical Elizabethan fireplace opening. But, it is not to be thought that such an enlightened monarch as Henry VIII, even though his mind was much occupied with quite modern ideas on the divorce question, could let so universal a movement as the Renaissance pass him by without at least some of its dust lighting upon him. And his personal rivalry with Francis I of France was much too keen to allow him to concede without a struggle first place in

art to the protector of Leonardo and Andrea del Sarto, even though Bluff King Hal had to accept second place in the arts of chivalry to the hero of Marignan, knighted by the great Bayard himself. Nevertheless, Francis got the pick of the basket among the Italian masters of the Renaissance

The Renaissance in England developed forms less classic and more sturdy than those of Italy and France

Major Arthur De BLES

German and Flemish Renaissance ideas, created the style later developed into the Elizabethan.

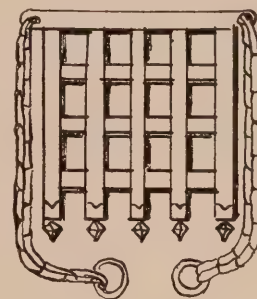
As pointed out in my earlier articles, furni-

ture styles are very susceptible to a number of social conditions, especially those of religion and costume. Now Henry VIII, who cast off his allegiance to Rome and declared himself the Defender of the Faith, thereby preparing the ground for the Reformation, was torn between two conflicting sentiments, a desire to abolish the Gothic mode because it

had come to symbolize the Catholic Church, which for the time being the fickle monarch abominated, and a fear of giving the right of way to the Italian Renaissance because it was precisely the protégé of the

while Henry had to be content with minor men, such as John of Padua, Pistacchio and Palladio and these men with Holbein who lived in England from 1526 to 1543 and brought with him

German and Flemish Renaissance ideas, created the style later developed into the Elizabethan.



PORTCULLIS MOTIVE USED IN ELIZABETHAN DECORATION



ELIZABETHAN REFECTORY TABLE WITH THE STRETCHERS ON THE GROUND AND THE CHARACTERISTIC "CUP-AND-COVER" MOTIVE OF EARLY EXAMPLES

very Popes with whom he was at loggerheads. And so the Tudor style combined the two by approximating the round arches of the Renaissance without completely effacing the Gothic spirit, and by borrowing from France such typical details as the low relief portrait medallions

in a circle, of which I wrote in the last issue as being a distinctive feature of the Francis I mode. It was at this time also that the linen-fold panel ornament came to England from Flanders and was used in many pieces of furniture in conjunction with pure Renaissance panels

designed in the Italian spirit by the artists whom the king had brought to England.

But as the Tudor dynasty drew to its close with Elizabeth, the last of the line, the Renaissance feeling grew too strong for the moribund Gothic and took possession of all England, which reveled for a while in an age of decorative carving only equaled since its time by Thomas Chippendale at his best. And when we consider that the fine carving of the best Elizabethan cabinet work was executed in such a coarse-fibred wood as oak, instead of the finer walnut of the Italians and the French, we wonder at the beauty of the English workmanship at the same time understanding why it is always on more conventional patterns than the wood sculpture of the southern craftsmen and the Frenchmen of the schools of Hugues Sambin and Jacques du Cerceau. We find in Elizabethan furniture, in fact in any English furniture, practically no figure carving, its place being taken by classical or sometimes heraldic decorative motives, whereas in France and Italy these patterns were, so to speak, only the first steps of a child, who developed into a sculptor in wood upon reaching maturity. The cause of this difference lies probably in the fact that there were no English sculptors of significance at the time and therefore there was no school in England at which carvers of figures in wood could have learned greater skill in their trade.

An authority on English furniture has divided it into three main "ages" with a subdivision in the last one: the age of oak, through the Middle Ages up to the Restoration of Charles II in 1660, when walnut which up till then had been a semi-precious wood in England became the fashion; the age of walnut which lasted from 1660 to 1745; and third the age of mahogany and satinwood beginning in 1745 when Chippendale swung the fancy of the *élite* to mahogany. About 1780 satinwood became fashionable in the hands of Sheraton and sometimes of Heppelwhite. Thus the subject of this paper is almost entirely oak furniture, though that of the reign of Charles II and James II was mostly of walnut.

Now the Elizabethan style, with its Renaissance detail and elaborate carving had none

of the grace and beauty of proportion of either the Italian or the French products. It was clumsy in form, generally speaking, short or low and stocky, while its characteristic ornaments were heavy and bore no relation to their structural functions. It was a period of carving for carving's sake, a sign of artistic decadence, in which Elizabethan furniture betrays the very slight hold the true Renaissance feeling ever gained on the English mind. The typical feature of Elizabethan pieces is the great bulbous legs, elaborately carved, generally with strongly detached gadroons, and a groove running 'round near the top of the bulb, from which this ornament has become known as the "cup and cover" motive. This bulbous support is used

everywhere, as a single table-leg, or one of a pair running down the centre of a trestle table, or at the corners of a draw table or a long refectory table connected by heavy stretchers set on the ground, or as tester supports on the four-poster bedsteads of the period, or as "caryatids" at the corners of a court cupboard, upholding the cornice and frieze of the architectural superstructure. This feature, the cup-and-cover, is a very precious indicator of date in such pieces as comprise it in their decorative scheme, and at the same time it will serve to illustrate an important point in the dating of nearly all furniture. At first the bulbous or-

nament appeared in the reign of Henry VIII as a smooth round ball in the middle of the table leg and was called a "melon-bulb." Then as carving became better and also the fashion,

someone, in all probability by accident, discovered the effect of a cover to a cup that a gouged groove near the top would give, and from that the idea took root and for a time was distinctly a "portrait" of a covered goblet. Or it may be that the idea originated from the chalices of Italian workmanship which abounded in England at the time. Then as

time went on, and copyists succeeded each other, each later one lost sight more and more of the meaning of the ornament he was carving till it lost its character as shown in the small illustration of a bulbous leg, and in the Jacobean form thereof where it has become purely an ornament without resemblance to anything in



DEBASED "CUP-AND-COVER"



FINIAL, ELIZABETHAN WAINSCOT CHAIR

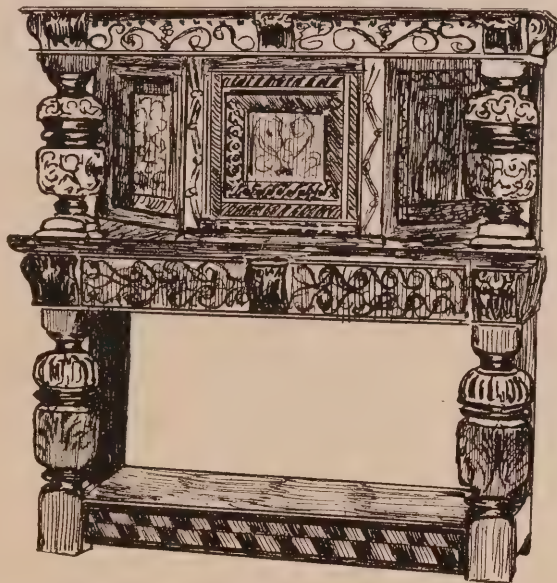


JACOBEOAN PANEL, EARLY SEVENTEENTH CENTURY

particular. We have already seen, in the first article of this series, how the linen-fold ornament grew further and further away from a semblance to the form it had originally represented until its character had been lost. And throughout the whole field of art we find the same phenomenon, due always to the same reason, viz.: that the copyist works like a machine reproducing simply what his eyes see, without seeking for the significance of the various forms. The acanthus leaf lost its meaning in the rococo period in France, the Este spread-eagle, in its conventionalized form became unrecognizable in the latter part of Queen Anne's reign, and even the semi-sacred Ju-i sceptre head of longevity in Chinese art was distorted almost out of recognition in some of the later porcelains of the reigns of Chien Lung and Tao Kuang. The bulbous leg suffered a steady decline until it became a shapeless mass with some slight strap carving upon it and about 1620 died out altogether and gave place to the uninterestingly plain turned leg. This support did not last long and soon was superseded by spirally-turned legs while the arms of Cromwellian chairs were treated in the same manner. Then came the Indian twist, then the scroll leg, first turned straight to the front, then, an incipient cabriole leg, cornerwise.

But before going into these points let us return a moment to Elizabethan ornament. The low squat arch with stocky pilasters and with a vase of flowers—a Persian motive passed to us by Italy—and a row or series of rows of lozenges in a squeezed chequer board pattern, inlaid in bog oak and holly are as typical of true Elizabethan furniture as the bulbous support. The Tudor Rose and the Portcullis were two other favorite motives. Also in large pieces, as court cupboards and four-poster beds, the classical entablature of architecture is almost invariably reproduced. When I say large pieces I refer to pieces other

than chairs and tables. But court and press-cupboards were both very small, much more so than their architectural, imposing lines make them look in an illustration. Few of them are more than five feet in height. A press-cupboard can be distinguished from a court cupboard by the former being closed with doors in both the upper and the lower sections whereas the latter was open below, as illustrated here. Hence the name, for court in this case does not signify that it had anything to do with St. James' or some other palace, but was simply the French word *court*, for "short." It was shorter than the press-cupboard.



HANDSOMELY CARVED ELIZABETHAN COURT CUPBOARD
Note the "cup and cover" and Renaissance details

With the death of Queen Elizabeth in 1603, James VI of Scotland ascended the throne of England under the title of James I of England, thus forming the third and last political union of the separate countries of the British Isles. Wales was the second country to become united to England, during the Gothic period in the thirteenth century. For a few years there was but little change in furniture design as far as contour went, but in the decoration the Italianate flowing motives of

TWO EARLY TYPES OF WAINSCOT CHAIRS. THE ONE ON THE LEFT DATES ABOUT 1625, WHILE THAT ON THE RIGHT IS OF ABOUT 1605-1610



Elizabethan carving yielded to those rugged, somewhat crude patterns which more nearly expressed the sturdy, independent character of the seventeenth century Englishman than the more fanciful designs imported from southern Europe. The principal motives employed in the Jacobean period proper were the rows of half-circles, the egg-and-dart pattern, the guilloche, a rosette, arising out of the Tudor Rose, and numerous combinations of a sort of long, narrow "S," arranged in pairs, or by fours.

Now during Elizabethan times, another chair came into fashion and replaced the Varangian "thrown" chairs described in our first article, and the Gothic stall-chair, of which it is undoubtedly a child. This was the wainscot chair which is just as popular today for paneled dining rooms as it was in the sixteenth and seventeenth centuries, and was so called from the type of paneling that served as a back. The name "wainscot" is derived from the Dutch words *wagen* and *schot*, meaning a carriage and a panel, respectively. *Wagenschot* as a term was used in the old bills of lading of lumber cargoes imported in Dutch vessels for a particularly fine quality of oak suitable for delicate coachwork. The name became corrupted in the wharfside counting-houses to *weynscot*, originally pronounced *winescot*, but gradually "wainscot" was evolved. Now all early chairs in the north of Europe had full panel backs, on account of the ill-fitting doors and the resulting draughtiness of the living-halls, and the wainscot chair retained its vogue right up to the last two decades of the seventeenth century. Here again we have a very interesting example of evolution in design and the importance of being able to "read" it in studying art forms. We have seen that the Elizabethan style was the English form of the Italian Renaissance. Now one of the features of the Italian chair is its finials, at the summit

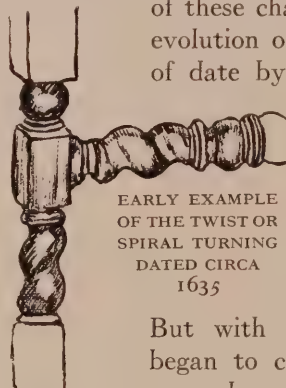
of the two back uprights. In the purest Elizabethan wainscot chair the *cresting* lies between the uprights, as finials, as in the detail of the wainscot chair shown on page 140. Very shortly, however, the decay of the original meaning set in, and a cresting composed of two flat "S" scrolls of Flemish origin, and joined in such a way as to form a flat pediment, cut off these finials and lay right across the two uprights, as in the left hand chair of the pair shown together. The evolution continued and presently the pediment or cresting extended far beyond the outside edge of the uprights. And as this left an ugly angle on the outside it was filled by



TABLE SHOWING ORIENTAL TWIST POPULAR AFTER 1660

ornamental pieces running down the sides. These were called *buckets* or *ear-pieces*, and as will be understood from the above indicate a late date. The wainscot chair illustrated here is dated in the upper panel, 1662. In nearly all of these chairs and, in fact, in all furniture, the evolution of the design is corroborated in point of date by other features. As chairs in early days were, as stated in the first article, more of a throne than a seat for comfort, the dignity of the occupant was the controlling factor in its design. Therefore the arms were either straight or slightly curved, but always horizontal or nearly so.

But with the passing of the years, comfort began to claim its share in the plan and the arms began to slope downwards, more and more. Again the position of the stretcher is worthy of notice in fixing the relative and even the exact date of many chairs. In the earliest days of the Tudor regime and the first Stuart monarch, James I, "who never said a foolish thing, and never did a wise one," the floors were deeply "bedded down" with straw, and as that material is very warm for the feet, the stretcher was either touching the ground or very close to it. In the reign of the more refined and highly artistic Charles I, whose collection of drawings by the old masters was one of the finest ever assembled, and is now mostly in the Louvre,



EARLY EXAMPLE
OF THE TWIST OR
SPIRAL TURNING
DATED CIRCA
1635

Persian rugs became very popular, and in less wealthy houses rush-mats replaced the dirty, loose straw. The draughts then had freer reign and the feet were raised off the ground. The Elizabethan chair illustrated here is an exception. In the same reign the handsomely carved Carolean chairs had a stretcher placed very high in front in order that not even the heel of the great *bon* riding boots of the day could be set up it, in detriment to the fine, delicate carving.

Another type of chair which came in later in the Jacobean period was the Derbyshire chair of which one is illustrated here.

It is clearly of Italian origin, and the use of the crescent points more precisely to Venice, for that port was the great connecting link "twixt East and West" during the sixteenth and seventeenth centuries. The drop in the crescent represented the star in the "Star and Crescent" of the Turkish emblem. The split spindles attached to the uprights are very characteristic of Jacobean pieces from 1650 onwards. This chair is fairly late Jacobean, about 1650-1660, as the high turned front stretcher shows. The scroll finials terminating the uprights also show Italian inspiration. Many of these chairs have arcades of turned pillars instead of the crescent, traverses, or flat bars, and such chairs are nearer to their pure Italian origin.

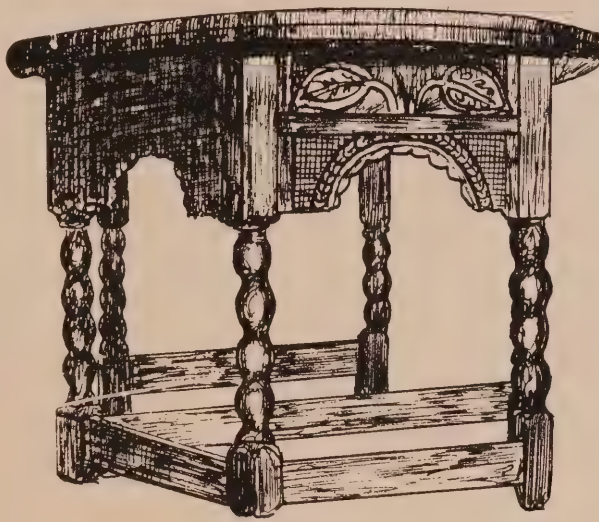
With the Commonwealth, chairs became more numerous, for the old distinction between nobles and bourgeois falling temporarily into abeyance under the mock democratic rule of the Lord Protector (!), all were allowed to use chairs, instead of the great alone. Cromwellian chairs in their breadth and stockiness again reflect those pale days of unadorned buff jerkins, great leather boots, cropped heads and plumeless hats, which certain so-called reformers are trying so hard to restore in this country. As Miss Candee says, in her

book on Jacobean furniture, it would be hard to imagine a Dean Hook or a Cromwell or an Ironside seated upon a dainty chair of Sheraton or Heppelwhite, but the so-called Cromwellian chair, with its low back, its heavily-carved spiral legs, its low arms and high seat, upholstered either in plain leather or in dark crimson velvet and a fringe (this latter type used by the ladies) undoubtedly suited the manners and customs of the day. There is a very close resemblance between the Cromwellian chair and that of Louis XIII of France, and also a type of Italian chair, but a close inspection will

generally tell which is which. Firstly, the English chairs are of oak as a rule, while the others are walnut. Then the full length figures in contemporary court costume which served as supports for the chair-arms in Louis XIII and Charles I, died out in England in 1649, for they were contrary to all Roundhead ideals. Again needlework is usual on English chairs and verdure tapestries on French ones. Italian chairs of this type have a pair of closely set bobbin-turned stretchers in front.

But the Protectorate or Commonwealth only lasted eleven years, from 1649 to 1660, when the people of England went mad with joy at the restoration of the monarchy under the gay Charles II. The repression of the Puritan period only served to heighten the desire of nobles and people alike for luxury and amusement—wherein the present-day reformers might read a lesson—and the carving which had been the glory of early Jacobean

furniture came back again, after a temporary lapse into mediocrity, though this time in an entirely different form. The straight lines of early Jacobean pieces and their plain geometric patterns gave place to curves, and elaborate carvings of flowers, swags as they were called, and fruits in baskets and garlands, while twisted



JACOBEOAN GATE LEG TABLE, THE TURNED LEGS WITH SQUARE TOPS AND BASES FIX THE DATE AS ABOUT 1610



DERBYSHIRE CHAIR WHICH SHOWS THE VENETIAN INFLUENCE

uprights, scroll legs, cane backs and seats, the frameworks of both of which were often incised, low carving and cherub heads made Carolean

backward. Tables of the Jacobean period went through as many changes as chairs, but one form, differently decorated in each change of style, has



A TYPICAL CROMWELLIAN CHAIR OF THE TYPE KNOWN AS "FARTHINGALE". CHAIRS WHEN ARMLESS. THESE CHAIRS WERE ALMOST ALWAYS UPHOLSTERED IN NEEDLEWORK OR VELVET

chairs the most charmingly elaborate among the many styles of old English furniture. The Oriental twist which became so popular after the Restoration and which must not be confused with the spiral turning of Charles I and Cromwell and Louis XIII in France, came to England with the Portuguese queen of Charles II, Catherine of Braganza, who brought Bombay to the English crown as part of her dowry. The difference between the machine-turned spiral and the hand-cut effect will be seen clearly from our two illustrations.

In regard to the shape of the chairs, the earlier models had no rake at all. The back uprights were perfectly vertical and in one line from the ground to the top of the panel, as befitted a seat of dignity, but towards the end of James II's reign the back sloped slightly

RESTORATION OR CAROLEAN WALNUT CHAIR, DATING BETWEEN 1660 AND 1665

Note the numerous crowns by which joy at the return of the Monarchy after the Puritan regime was expressed



kept its popularity up to the present day. I refer to the useful gate-leg table, with one or two swinging legs, more or less gate-like, to support the folding leaves. A very early gate-leg table had the characteristic bulb-turned legs and other typical carvings of the very commencement of the Stuart or Jacobean period. In this early specimen, dating from about 1610, the leaf folds upwards and lies on the top of the other half, whereas in later pieces it swings downward, and when folded hangs alongside the legs. This latter table has two leaves and gate-legs, carved in a square design of unknown origin which became fairly popular in the early Anglo-Dutch period. The styles of this period being influenced very greatly by a Frenchman, Daniel Marot, our next article will deal with the Louis XIV style.



"THE LAGOON" (1921)

BY MARY LOCKE BREWER

The Art of Mary Locke Brewer

IT IS A truism that can not be too often repeated in the world of art that one style of painting is succeeded by another and greatly differing style just as surely as one day succeeds another. The history of painting throughout the ages is that of a succession of revolutions and reactions. It is merely a matter of psychology. A style, still in the heyday of its fashion, begins to pall upon a few artists of the younger generation; they cast about and begin to express themselves in a manner as different from the prevailing vogue as they can find. The world of art is opposed to them; consequently they form a circle, or party, if you wish, and by combining their efforts compel the world's attention, even though that attention be hostile. Then certain of the cognoscenti, after seeing the new, begin to find that the old style is palling on them, too. They form a party of revolt in the

Her brilliancy attained, formerly through Pointillism, now by means of pure color applied in flat masses

ranks of the connoisseurs, just as the artists a little before had formed a party of revolt in the ranks of the painters. Constantly reinforced, they continue the fight until the new becomes the vogue, and the old takes its place in the history of art—not discredited, but as a recognized phase that has produced its masters and contributed its share.

It is easier for the public to change its attitude and to accept new styles in art than it is for painters. This may readily be understood, for the method of the artist becomes a part of him, and the older he is the more tenacious he becomes in clinging to it; hence the bitterness that is too often felt by painters of an established school against those who have dared to do things in a different way. Seldom is it that a painter who has passed the prime of life changes his style. Such a thing becomes unthinkable to him, and if force of cir-



"THE SEINE BOAT" (1922)

BY MARY LOCKE BREWER

cumstances drives him to it, as occasionally has happened, the spectacle more often than not becomes pitiful. Fragonard, who achieved the pinnacle of fame (it later became immortality) under the *ancien regime*, was a tragic figure when, in a world turned upside down, he tried to eke out a living painting in the classic style of David to please the Revolution. But with the young it is the natural thing, the "progressive" thing, to which youth is ever keyed. Evolution then works, not with units, but within the unit.

An instance of this is the art of Mary Locke Brewer, who turned, within the span of just two years, from Impressionism in its most advanced form, in which atmosphere meant everything, to a style diametrically opposite, in which objects, expressed in flat masses, became the mode to express beauty. The evolution of her art from the most pronounced Impressionism to a modified form of Post-Impressionism is most interesting. The pictures reproduced here, all painted within two years of one

of years among artists generally—the turning from "atmosphere" to "form." She took up the study of art in Rome, in the winter of 1911, under Signor Tanni, and laid the foundation of her Impressionism. She now displays a little picture called "The Ilex Tree," painted in 1912, the subject being the monarch of the Borghese Gardens, which is done in the style of pure Pointillism, that

another, show just what happened within the brain of Miss Brewer. Nothing at all happened within her heart, because she expressed in the first of them precisely the same message of beauty that she proclaims in the latest canvases that have come from her easel; it is the form alone that has changed, not the spirit. It might even be hard to say whether her older impressionist pictures are less, or more, pleasing than her new ones. It depends upon the beholder's own vision.

In the case of Miss Brewer, within a small space of time, one is able to observe intimately the very trend that has been taking place over a longer period

"HIGH AND DRY" (1922)

BY MARY LOCKE BREWER





"THE SUN DIAL" (1923)

BY MARY LOCKE BREWER

extreme flower of Impressionism in which the object is indicated with little dabs of color so juxtaposed as to produce at a distance a shimmering effect of atmosphere. This was the method of Signac and Sidaner, and it was later developed by Miss Brewer until it became the facile means of her expression. She studied later in Paris under those present-day masters of Impressionism, Henri Martin and Ernest Laurent. During the war she painted at St. Ives, Cornwall, and at Salso Maggiore, Italy. In 1921 she was producing in this pointillist manner such delightful subjects as "The Lagoon," which reveals a corner of Jackson Park, Chicago, with the stately bulk of the Fine Arts Palace casting a reflection on the water in a way that would have delighted Sidaner.

At this time Impressionism began to pall on Miss Brewer and she began to turn away from it. Her evolution took place at Provincetown. Evolution is a word that is used advisedly, because the change in her style was gradual. There was no sudden desertion of pointillist dabs for Post-Impressionist flat surfaces. In "The Seine Boat," painted early in the summer of 1922, one is able

to make out distinctly the little dashes of broken color that give a scintillating atmosphere, but at the same time one can observe an objectivity not seen in "The Lagoon"—a disposition to speak in terms of surface and form. This has definitely attained ascendancy in "High and Dry," painted late in the summer of the same year. In this work there is hardly a trace of Pointillism. The earlier style disappears absolutely from "The Sun Dial," which is a product of last summer. This work is "modern" in every sense. Miss Brewer was never influenced directly by the work of Cézanne, but one can not suppress the thought while standing in front of this canvas, that it never could have been painted had not the father of Post-Impressionism raised the banner of revolt.

Coming through Impressionism Miss Brewer has avoided certain deadening characteristics of the academic, and has attained brilliancy, first in the use of broken color and then in pure pigment applied in masses. Many of her Impressionist works are beautiful in the extreme, full of poetry and mood, and her new pictures have a decorative value that has already won them high esteem.

ART and OTHER THINGS By GUY G. EGLINGTON

THE TROUBLE with art begins with a capital letter. Let me explain. I have been re-reading, on the occasion of Alfred Stieglitz's third exhibition of photographs at the Anderson Galleries, the issue of *Manuscripts* which is devoted to the *question* of photography. And here I take leave to anticipate two notes of interrogation. *Manuscripts*, for those who have not yet made its acquaintance, is a now-and-then publication put out (I avoid the word "edited" by design) by Alfred Stieglitz, and paid for by the contributors. Its purpose is to provide artists and writers with a vehicle which will present their views unimproved by the editorial scissors and paste-pot. The *question* of photography (or should we rather say of photographers?) discussed in Number Four is: Can a photograph have the significance of art?

A typical twentieth century discussion, as you will see. And you will see too, I hope, why I say that the trouble with art begins with a capital letter. In another place I have written of art as a hoodoo, standing behind the painter at his easel, telling him what he may put in and what he shall leave out; above all, how he shall see. It is the same hoodoo that bends over his pillow at night and whispers: "Are you an artist? Or merely an illustrator?" till the poor man can not sleep for puzzling the question.

How did a word get such power? Art—it is more than half an exclamation, as we are moved to cry bravo when the coloratura has ended her aria, or as we are moved to silence at the end of a Bach choral. At best it is a concept, of value to the critic and historian of the arts; to the artist, qua artist, of none. The artist is concerned with making things. Yet, exclamation or concept, the word has power, power even to impel and direct action. There must be something in its sound or appearance. Poetry, as contrasted with "mere verse," has it to a lesser degree. Music and literature, thank God, not at all. Yet, if words have meaning, to say that a thing is literature means every whit as much as to say that it is art. Critics use the word daily and no harm done. Does Dreiser, or Cabell, or Sherwood Anderson, or Sinclair Lewis ever stop to wonder whether he is writing literature or merely stories? They would smile at the thought. They write as well as they know how, and let it go at that. Time will judge. In any case the odds are always ten thousand to one against survival and wise men don't bet against such odds.

The artist is concerned with making things, a

thing on canvas, a thing in stone, a thing on paper. The question is not, Can stone be art or paper be art? but, What is the nature of stone, what is the nature of paper? And above all what is the nature of the tool, what is the nature of the camera?

No one knows that better than Alfred Stieglitz and it might well be his boast that, as Hutchins writes in this number of *MSS.*, he "was interested neither in art nor artists . . . didn't care whether photography was art or not. . . . He was interested in persons and in their release in expression." Thus far Stieglitz the artist, for these persons, as we shall see, were his raw material. Stieglitz the preacher was interested even more vitally in craftsmanship, in respect for and understanding of the medium. In the first place he saw, and was the first to proclaim, that the photograph was no poor relation to the picture, was in fact no relation at all. All so-called artistic effects, from the furthest limit in the hand-colored abortions once so dear to the semi-genteel to the sfumato or smoke screen variety that is still "good taste" on Fifth Avenue, stood thus condemned as prostituting the craft of photography. The machine, camera, he said, sees things thus and so. To tamper with its vision, or attempt to beautify the record which it makes in accordance with the prevailing fashion in painting, etching, mezzotint or lithography, is to stultify it. In the limitations of the machine lies also its strength, in its essential difference from any other medium its value. And he might have added that the reason why a daguerreotype still stands on its feet, still gives pleasure, while an artistic photograph is an unbearable eyesore after a few weeks, is just that the maker of the daguerreotype was *forced* to respect his medium. The later photographer, ashamed of his medium, used his greater control over it to abuse it.

But the achievements of Stieglitz are not to be explained by his respect for the medium. There is also his understanding of it to be considered. The camera sees everything that is put before it. In the instant that the shutter is open, every detail within the range of the camera's vision, provided the light be evenly distributed, is recorded. The result is a document, interesting or not as the subject, presented in outline, flat, without light and shade, has interest. But as nothing in nature has any life so seen, the value of the document will be purely scientific, and the role of the camera man a purely scientific role. In order to render life the camera man, since the camera

will record accurately everything that is put before it, must work on the subject itself. He must eliminate all that is not pertinent, provide by his play of light the accents which convey the impression of life. If he can not regulate that light, as in the case of outdoor subjects, he must wait until the sun stands in exactly that portion of the sky so that its rays, exactly of the needed strength, will knit together his composition. Above all, as we shall see later, he must be able to see with the eye of the camera. It follows then that the best subject for the camera is the one which is most susceptible to regulation by the camera man, in the case of Stieglitz the human body. "The work of Stieglitz," writes Waldo Frank in this same issue of *MSS.*, "is more than half upon his subject. . . By talk, atmosphere, suggestion and the momentum of a personal relationship, Stieglitz lifts the features and body of his subject into a unitary design which his plate records." One might go further. Indeed, no one who has seen that amazing gallery of portraits, which Mr. Bourgeois has aptly called the new *Comédie Humaine*, can resist the thought that the psychologist in Stieglitz is even stronger than the artist. He has a genius for making people reveal themselves. His sitters are, as often as not, at once public prosecutor, jury and judge. Stieglitz, at the camera, plays the part of executioner.

The moment then that Stieglitz leaves the human body for an inanimate subject, as a still life, a landscape, or, his latest and furthest venture, a cloud composition, he cuts out his greatest gift, his psychological insight, his power over people. Relinquishing voluntarily control over his subject, he is forced to rely on his only other trump card, that of waiting until the subject presents itself in the guise he desires. At the same time the problem of camera sight grows more and more complex. At least one-half of our seeing is knowing. The eye sees what the brain knows to be there. Not only does it not see everything that is, strictly speaking, visible, but it imagines to the point of actually seeing things invisible which the brain knows to be structurally or otherwise necessary. Finally it distorts elements, giving each its relative importance, as conceived by the brain. An instantaneous process of elimination, addition and distortion is thus inherent in the power of seeing, a process which the photographer must be able, as instantaneously, to reverse.

In the case of the human body this reversal is, partially at least, conceivable. However widely one body may differ from another, the elements remain the same. Differentiation arises through changed proportion, or, more subtly, through

change of emphasis. Knowledge, therefore, of what the camera actually saw in past experiments may help towards an accurate prediction of what it will see this time. With the number of compositional elements limited, and these elements familiar through long study, a divorce between brain and eye, which is what camera sight is, becomes possible. The same is true of the still life since here the elements can be arbitrarily limited and arbitrarily disposed. They can not, however, be *composed*, since this is a purely mental process. The brain perceives relationships which the eye of the camera will not see. In painting this relationship is conveyed through distortion, either linear, or through play of light. In photography it must be conveyed through light and texture. Line can at best be a fingerpost, since line as expression is purely an artistic convention, having no place in nature. With the landscape the elements become so numerous and so little susceptible of intensive study that the problem becomes almost hopeless. A city scene, skyscrapers, railroad yards, these are still possible, for at least the main structure is stable, has an individual existence, can be isolated and analyzed. But a hillside is composed of a million elements, not one of which can be isolated or indeed has any existence apart from the light that plays on it, and this changes every moment. If the painter is able to render that hillside it is by virtue of his power of synthesis. Deciding upon his main focal plane, he makes all others subordinate to it. But this very power the photographer must reject.

And finally clouds. . . I shall not soon forget my amazement when, some months ago, Stieglitz showed me the series of cloud pictures to the making of which he devoted last summer. They were, it goes without saying, superior to anything that I had ever seen or dreamed was possible. I had not believed that such rendering of values, whites, greys, blues, stormy black shot with orange, and the deep blue beyond, was possible to the camera. And, listening to Stieglitz, I tried to read into these studies something of what, according to his own confession, he had wished to express. It was hopeless. The more I looked, the more I admired, the more persistent rang the question, Why, Why, Why? . . . What perverse impulse drives an artist of Stieglitz's calibre to spend a precious year making—with consummate mastery—valueless documents? It seemed little short of tragic.

And then I thought of *MSS.* and its challenge: "Can a photograph have the significance of art?" So the old hoodoo has gotten Stieglitz at last. Stieglitz who cared nothing for art or

artists. Stieglitz, admittedly the greatest force in modern still photography, wants the label ART tacked on to his prints. The rebel longs at last for respectability. It is the old story of William Shakespeare, Gentleman, all over again.

What does it matter, Stieglitz? The camera is a medium, like any other. All that matters is to control that medium. Put it this way: The painter composes his picture in his brain. Between the moment that the thing is visualized complete in the brain and its transference onto canvas time has elapsed. That time is the painter's margin of imperfection. The photographer watches the picture compose before his eyes. In the second before he opens the shutter, the brain, no longer to be held in check, achieves the final necessary synthesis. That second is the photographer's margin of imperfection.

"You pays your money and you takes your choice." And along some fine day will come a man who knows nothing of Alfred Stieglitz, and cares less, and he will look at the print and will look at the picture and seeing one, no matter which, will exclaim "Art," and seeing the other, yawn. Well . . . ?

Meanwhile the issue of *MSS.* is a profoundly interesting document, for in it such writers as Sherwood Anderson, Waldo Frank, Gilbert Cannan and Carl Sandburg; musicians—Ernest Bloch and Leo Ornstein; sculptors—Alfeo Faggi and Gaston Lachaise; painters—Benton, Bluemner, Demuth, Dove, Duchamp, Marin, Miller, Of, O'Keeffe and Sheeler attempt to define what they conceive to be the nature of art. Here are one or two snatches:

Carl Zigrosser: "One might define a work of art as something that wears well; it has been endowed, as it were, with a life of its own."

Carl Sandburg: "... murmur and writhe with the elusive quality of life. . . ."

Leon Stein: "Nothing more is necessary to constitute something a work of art, in the limited and habitual sense of the word, than that we should have a feeling of stability in the contemplation of it."

Gaston Lachaise: "Art is the inexact. Inexact by unlimited variations. A reaction to the exact in which races or individuals personalize themselves. . . . Where amplification begins, there begins also the creation of art—good or bad."

Kenneth Hayes Miller: "The evocation of form arises in the sensory intuition of substance, weight and motion. It is founded in the body's knowledge of itself."

J. B. Kerfoot: "Great works . . . all show that

their creators were possessed by a passionate love of three things: (1) The outer reality that inspired them. (2) The inner reality thus brought into being. (3) The plastic material itself in which they sought to express the second in terms of the first."

Ernest Bloch: "... imperious necessity. . . ."

Incidentally, no one discussed the esthetic of the moving picture, undoubtedly the finest medium invented in modern times. Here one can set over against imperfect control the whole realm of movement, now for the first time conquered.

The Weir Memorial Exhibition at the Metropolitan Museum is, as are all comprehensive exhibitions, something of a surprise. One is not disappointed. Nor is one delighted. One is surprised. It is different from what one had expected. In the first place, the characteristic Weir landscape, with its delicate pattern of shadow on grass, is not present in large quantities. Nor are the ladies all as ladylike as might have been expected. On the contrary Weir's trouble would seem to have been that he was willing, like Jorgen, to try everything once. Indeed he was not averse to employing in the same picture two mutually exclusive techniques. Thus in the canvas entitled "In the Sun" (1899) he draws every hair on a little girl's head with meticulous accuracy and then proceeds to paint the dress in the broadest fashion. The result is, to say the least, queer. Even at the end of his life we find him painting nocturnes *à la* Whistler and in the "Portrait of Col. H. C. Weir" (1910-19) the hands bear the unmistakable Bellows copyright.

What saved the day for Weir was the discovery of the long thin brushstroke, slightly reminiscent of Pissarro, though exaggerated in length, laid on in parallel lines. It appears first in a canvas dated '93 (?), but he does not appear to have realized its value, not only as a hallmark, but also as a medium for rendering his somewhat feminine universe, until the beginning of the century. With its aid he occasionally achieved landscapes like the fine "Back Lots" (1910-19) and, to a lesser degree, "Upland Pasture" (1905), which have a sense of spaciousness and swing. But the medium, too freely used, is having its revenge. Drawing was not, latterly, Weir's strong point, yet he boldly cast outline overboard, relying for his structure on subtle gradations of tone. Now his color is going back on him and a picture like "Nassau—Bahamas" (1914) is already formless. Even "Back Lots" is spoiled by a later overpainting at the centre of the composition, which has turned a horrible slate blue, quite out of key.

Incidentally, the tenacity with which Weir adhered to his landscape medium, once he had discovered it, is astonishing. Sky, sunlight and shadow could be matched in a dozen pictures with greater accuracy than a shopper could snatch a colored silk from the same roll.

Of the earlier canvases I am inclined to think that Mr. Duncan Phillips owns one of the finest, "The Alsatian Girl" (1890-99). The line of the shoulder is very beautifully seen, and the whole bust, apart from some uncertainty in the modeling of the breasts, realized in the round. The head I found too personal. Another good canvas, though uneven, is "The Donkey Ride" (1899). If one could forget the donkeys—the second seems to have been forgotten and been put in as an after-thought—and the rather fussy landscape, the result would be wholly admirable. "Baby Cora"

has good points, too. The lusty baby is especially good. But I confess that the canvas which gave me most pleasure in the whole exhibition was the "Portrait of a Child," painted in 1887, when Weir was either a student in Paris or had just returned thence. It was a prize picture evidently and like most prize pictures neither new nor startling. But I have yet to find a Weir figure that stands so solidly on its feet, arms that are so round and firm, hands strong to grasp and hold and a head so impersonal and full of dignity.

And now I am going to make an experiment. Here is a portrait. I will not say whom it is by, nor whom it is of. It is by an American painter. What do you think of it? Does it interest you? Does it hold you? Do you know any American portrait painter capable of painting a head so full of power?



MODEL of H.M.S. GORONATION

ONE BY ONE and sometimes by twos and threes, or even in a still more numerous group, as in the case of the Cuckfield collection, England is losing many of her famous ship models to amateur collectors in the United States. Much stress has been laid in recent years on the acquisition by Americans of great British paintings and books from distinguished British libraries. But through the regrettable anomaly in our national thought that we pay little attention to the sea and ships, in spite of the wealth and fame accruing to us from both, small notice has been given in print to the coming to our shores of these English ship models. This anomaly is easily understood if we perceive our limitations regarding

Superb example of the finest period of English ship model building follows its sister ships to America

William B. M'GORMICK

the recognition of economics in relation to social as well as political history. If this recognition were more general, particularly in the weighing of what is "news," it might be seen that in

these English ship models we had the representations, of the sources of the fortunes that enabled many Britons to assemble great art collections and great libraries, of Britain's great sea-carrying trade, and of Britain's security on the sea.

Ship model building, as studied through old models, is a fascinating and recondite art. It will require none of this, however, for anyone to appreciate the grace, the beauty of the ship itself, and the application of the carver's and gilder's crafts to the latest one of these models to reach the

VIEW FROM THE SIDE OF THE MODEL OF H.M.S. CORONATION

Courtesy of Charles of London



United States, that of H.M.S. *Coronation*, on exhibition in the New York gallery of Charles of London. To place the warship historically it must be mentioned that she was built at Portsmouth in 1685 by Isaac Betts, she was of 1366 tons, carried ninety guns, and was the flagship of Sir Ralph Deleval who commanded the rear division of the combined British and Dutch fleet which was defeated by the French under Tourville in the battle of Beachy Head, fought June 30, 1690. The *Coronation* ended her career in 1691 when she was wrecked near Plymouth. The model, which is now in America, was formerly the property of James, Duke of York, Lord High Admiral of England, who subsequently became James II of England.

As the model stands in its glass case it is a veritable gem of seventeenth-century model making, an era when ornamentation was lavished on navy ships. From waterline to rail, from figure-head to poop lanterns, carving and gilding was used unsparingly on these warships. This model shows traces of Mediterranean influences in hull and rigging in the low bow with its magnificent figure-head and other ornamentations of carving and gilding, its high stern with the quarter and stern galleries carved, painted and gilded with Renaissance gorgeousness, its lateen



ABOVE AND BELOW: STERN AND BOW VIEWS OF THE MODEL OF H.M.S. CORONATION
Courtesy of Charles of London



yard on the mainmast, sprit topmast, and its three poop lanterns which here are distinctly bulbous. Gilded carvings and paint sparkle along the hull and on the upper decks. The gun ports along the upper decks are encircled with exquisitely carved and gilded wreaths, the opened port shutters below have lions' heads painted against scarlet backgrounds, the entry-ports are solid masses of gilded carving, and the "breaks" of both the poop and quarter-decks are masses of heavy carved woodwork gilded to the point that the surfaces still twinkle under artificial light. As was the custom in the making of these models a considerable part of the hull below the waterline was left unplanked to enable the frame construction to be seen and much of the deck was left in the same condition. The rigging of this model of the *Coronation* is faultless, the round "tops," characteristic of the period, being notable for their perfect proportions. England has lost to us few such exquisite specimens of the ship model builder's craft as is this one of H.M.S. *Coronation*.

A SHELF of NEW ART BOOKS

HISTORY OF ART. *By Elie Faure. Translated from the French by Walter Pach. Four Volumes. Harper & Brothers, New York. Price, \$7.50 each.*

GALLIC traditions, Gallic conventions, even the language of France itself have so dominated the writer of these four impressive looking volumes that they have imposed the limitations of the first two qualifications and inundated the text with the rhetorical element in the third on a "History of Art" which gives only thirty-five pages to England out of approximately fifteen hundred pages, ignores the United States of America completely except for the mention of Sargent's name and a casual reference to our architecture, makes no reference to our Indian aboriginal art, and classes Whistler, whom it calls the "prince of amateurs," among the few Britons mentioned.

If a student of the history of art prefers tradition and convention to research and its fruits he may be prepared to accept the general tone of this text in which specific dates, to point out a minor irritation, have no place. But if he expects to find some note of recent discoveries by archaeologists, such as have thrilled the world with tales from Egypt and more particularly from lower Mesopotamia, he will probably raise his eyebrows unconsciously over the statement "it is possible that Chaldea has nothing more to reveal to us" and equally high over the dictum that "Assyrian society . . . was interested only in adventures of war or of hunting." If anyone wishes to test this last statement let him read the final chapters of our own Olmstead's recent *Assyrian History* to learn how tradition and convention have overridden the facts of Assyrian life.

In common with most histories of art, this one also overlooks completely the extraordinary spectacle presented by Ireland in carrying alight the torch of art through a period of European history where it had been quenched almost everywhere else, as its era-name of the Dark Ages shows, and kept it alight through such marvellous and exquisite forms. Spanish art also receives only the most casual treatment at this historian's hands, meaning for him only a few painters, while any Briton who still remembers the Boer wars will question the statement here that only in North Africa has the white man played any part in that continent. There are many interesting pictures in the four volumes but it may be assumed that it was deliberate wilfulness of a not very kindly order which prompted the selection of a grain elevator to represent American architecture.

A HISTORY OF ITALIAN PAINTING. *By Frank Jewett Mather, Jr. Henry Holt & Co., New York. Price, \$3.50.*

IT is not often that a writer tells a well-worn story with so much freshness and enthusiasm as that with which Dr. Mather invests this history of four centuries of Italian painting. That he would be capable of making such a history singularly vital might naturally be expected from the author of *Estimates in Art* and *A History of Italian Painting in the Renaissance*, but in the present volume a longer and more continuous thread was to be sustained. Prosperous, liberty-loving Florence, dreamy, romantic Siena and splendid, commercial Venice become strangely close and comprehensible, filled with living men and

women. Individual painters are no longer names but stand out as real personalities. One feels the immensity of Giotto's problem, the discontent with which Masaccio viewed the formalism of his predecessors, and Botticelli's sad longing for classical antiquity. Dr. Mather's style is simple and luminous, engaging in its colloquialisms, conversational but not discursive—for he confines so broad a subject to a single volume of five hundred pages. The illustrations are small but numerous, being more than three hundred.

AN INTRODUCTION TO INDIAN ART. *By Dr. Ananda K. Coomaraswami. The Theosophical Press, 826 Oakdale Avenue, Chicago, Illinois. Price, \$1.35.*

THERE are numerous books for students of Indian art, but Dr. Coomaraswami's little volume should make a place for itself because of its simplicity and directness. In a little more than one hundred pages he presents an art which is inextricably involved with religious thought, one in which the personal inventiveness of the artist was obliterated before the traditions of a race. The book traces the development of this art from its early Vedic origins in the seventh century before Christ to the Rajput paintings contemporary with our own Renaissance. A bibliography of twelve pages is included. Dr. Coomaraswami is Keeper of Mohammedan and Indian art in the Boston Museum of Fine Arts and has written extensively on Oriental art. The present volume is part of *The Asian Library* of the Theosophical Publishing House, Adyar, Madras, India.

MAX REINHARDT AND HIS THEATRE. *Edited by Oliver M. Sayler. Brentano's, New York. Price, \$7.50.*

IT IS DIFFICULT to say exactly when what may be termed the Belasco tradition in the American theater began to be suspected of clay feet. It is probable that the most general awakening to other possibilities came with the advent of the Russian ballet, but it was long after that before it was thought that such exotic presentations might be applied to other forms than the purely spectacular. Gordon Craig, except to the enlightened, was a name only, and the out-of-door performances such as Caliban were looked upon as rather a new form of circus, to be referred to with a knowing air as "Greek." Recent productions, *Johannes Kreisler*, *Roger Bloomer*, *The Adding Machine*, were "queer things," but not enough so, apparently, to win them much success at the box office. There were prophets in the land, crying in the wilderness, but without great honor. Then came *The Miracle*. The prophets are remembered now. Everyone assures his neighbor that he has appreciated the new movement in the theater for years. It has remained for Reinhardt, in one production great enough to open the eyes of the blind, to clear the way for a new era in the American theater.

This present book, written by many hands, is more than a biography and appreciation of the famous producer, valuable though that is. It is a record and an explanation of the new art of the theater, an art that is bound to play a great part in American life and thought. It is a book too long and too varied for proper review in limited space. It should be enough to say that a great subject is adequately

presented, both as to text and illustration. It is undoubtedly one of the most important books on art or the theater of the year.

JOHN MARTIN, PAINTER: HIS LIFE AND TIMES. By Mary L. Pendered. E. P. Dutton & Co., New York. Price, \$6.

OUTSIDE of England the name of John Martin has been almost unknown in the records of art although many of the illustrated Bibles in use in this country have reproductions of some of his best known canvases, particularly his "Belshazzar's Feast" which, when it was first shown at the British Institution exhibition of 1821 in London created a furore. Recently there has been a revival of interest in the life and work of this painter who was born in 1789, eventually became one of the most discussed English artists of his time, and in later life (he died in 1854) became intensely interested in the improvement of London, making plans and spending his own money to call attention to what would now be called town-planning for the British metropolis. Interest in his large Biblical paintings was so great that Martin taught himself to engrave them and his prints were sold in enormous numbers, few houses being without them. He was a man of much social charm and his London home knew as familiars most of the leading artists and authors of his time. Miss Pendered tells the story of his life in a very agreeable fashion combining with Martin's career a running series of pictures of late Georgian and early Victorian social England.

A PRIMER OF MODERN ART. By Sheldon Cheney. Boni & Liveright, New York. Price, \$6.

THE CRITICISM of presumption which Mr. Cheney's title seems intended to disarm will probably never be directed against a book so intelligent in its analyses. It is wise for an author not to claim the final word on a contemporary subject—the future is jealous of that right—but it is a question whether or not the record of personal reactions at the time is not of equal value with the pronouncements of the future. In his introductory chapters Mr. Cheney has a somewhat controversial air, as though he were conscious of talking to some one prejudiced against modern art. Fortunately he loses this, sails into his subject with an engaging unselfconsciousness, and passes the moderns of all nations under his intellectual microscope. He occasionally reaches far back into the past for kinships with modern art, to "the Egyptians, the Cretans, several phases of Oriental art, the early Gothic sculptors and architects, El Greco and the Negro carvers," and finds these the blood brothers of the Post-Impressionists.

Since the modern spirit has animated all the arts, he has a chapter on architecture, one on the stage, another on the art of mobile color (the color organ) and two on Cubistic and Expressionistic sculpture. There is an illustration for almost every page, admirably chosen and well reproduced.

FINE PRINTS OF THE YEAR. Edited by Malcolm C. Salaman. Halton & Truscott Smith, Ltd., London. Price, 30 shillings.

FIRST volumes are always interesting; any experiment in the field of art is worth careful consideration. In this book, the first of what is intended to be an annual review of contemporary etching and engraving, the editor presents a collection, not of all the fine prints of the year,

but of some of them. Altogether there are nearly two hundred etchings, wood engravings, metal engravings and lithographs reproduced. The examples have been chosen from Great Britain, Holland, France, Germany, Canada, Australia and America, with Great Britain strongly in the lead as to numerical advantage. Doubtless the ready availability of British material and the difficulty of securing a larger selection from abroad has influenced the editor quite as much as the quality of the work, for certainly we have seen many prints in New York during the past year that are finer than several of British etchings and lithographs which he has included. In only one or two examples has Mr. Salaman departed from the strictly academic, a fact greatly to be regretted, since a review of this sort should tend to encourage worth-while experiment.

EARLY CHINESE JADES. By Una Pope-Hennessy. Frederick A. Stokes Co., New York. Price, \$25.

JADE is a pivotal point in Chinese art and thought, being valued not only for its material beauty but for its less tangible virtues. In spite of its importance in relation to the study of Chinese art little has been written on the subject. Dr. Berthold Laufer's *Jade, A Study in Chinese Archaeology and Religion* is the authority on the subject but his interests are ethnological rather than artistic. Dr. G. Gieseler has written a number of monographs but they are not easily accessible. The present book considers only the historical and artistic aspect of jade, and in addition to a very complete and readable text there is a wealth of illustrations, eleven in color and many half-tones. The author's subjects are: the sources of jade, its significance in Chinese life, the forms it was given for ritual use either sacrificial or funerary, and also its use in court ceremonial. There is a chapter on animal forms and one on the human figure, in jade. The author has succeeded in illuminating a broad field for the collector and student.

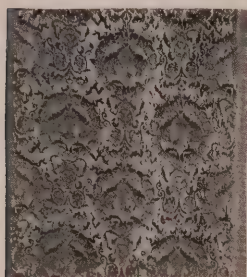
ADAMANT. By Nicholas K. Roerich. Corona Mundi: International Art Center. New York.

THE WORLD OF ROERICH. By Nina Selivanova. Corona Mundi: International Art Center, New York.

IN THESE two books anyone interested in the career and philosophy of the Russian painter Roerich will find complete records of the one and what may be assumed as a full statement of the other, the one thing lacking being illustrative material to show those who have never seen his paintings the basis of his distinction as an artist. Miss Selivanova sets down the story of Roerich's life in admirable detail, with lists of his paintings and a bibliography that are satisfactorily complete. Her enthusiasm for her subject is decidedly cloying, exalted adjectives being used unsparingly whenever and wherever Roerich's work is mentioned. In *Adamant* is presented what is described as a series of extracts from Roerich's letters, ecstatic outbursts on art beginning with the statement, "to the sacred ideals of nations in our days the watch-words Art and Knowledge have been added with special imperativeness," the first extract, bearing the same title as that of the book, ending with the phrase, "but adamant-like stands Beauty." Roerich understands little of the sacred ideals of Great Britain, the United States and the South American republics, for examples, if he believes that art and knowledge are among their sacred ideals.

ART IN EVERYDAY LIFE

THE WEAVING and dyeing of fabrics belong to the earliest eras of craftsmanship. Occasionally one meets with a craftsman living today whose imagination is fired with the desire to revive some art that helped to glorify a particular age, known to us as the Middle Ages



COPY OF AN OLD BROCADE, FROM THE FORTUNY SHOPS

or the Renaissance. In an island on the Adriatic near Venice, an industry for weaving and dyeing fabrics, reminiscent of Medieval and Renaissance traditions and methods, is being carried on under the directorship of a Spaniard, Mariano Fortuny. He has devoted a lifetime to studying ancient dyes and fabrics—to tracing the origin and analyzing their structure and finding how they were

used throughout the ages by the different races. He selects certain fabrics best fitted for some particular purpose and through knowing so well their basic qualities, treats them skillfully with dyes that give them great individuality.

One glimpses the tremendous labor and knowledge that underlie the production of such fabrics, which are intended for all decorative purposes—for hangings, scarfs, robes and enticing negligées. They are exhibited in a little shop bearing the Fortuny name.

The patterns of the brocades are inspired by, or copied from, old Italian designs, and the secret of applying gold and silver upon velvets, silks and the most delicate chiffons and grenadines is accomplished without affecting in any way the soft and lustrous texture of the fabrics. Mr. Fortuny also uses Egyptian cottons which he prints with hand-blocks, and the essence of art lies in the free execution and the limpid handling of color in these materials, which could never be accomplished by a purely mechanical process.

The color notes, especially in the silks and chiffons, are not always reminiscent of the old; they are more often the presentment of the magic hues caught from a living, vibrant environment of brilliant sea and luminous sky which have been translated into terms of art.

WE HAVE come to realize that much of the nation's progress will depend upon the development of the industrial arts, not only as a form of esthetic expression, but as an asset in advancing the commercial life of the country. So far, we have not developed a distinct style of our own. Taste is so divergent that it welcomes the various forms of handicrafts that our very cosmopolitan population is able to furnish. Each of these crafts keep the particular characteristics that so sharply define the work of different nationalities, and yet it is these very differences and variations that contrive to leave their impress on our own productions.

From Czechoslovakia we see in the Art Studio of that name contributions in the form of pottery and embroideries which reveal the fresh, vivid coloring and simple designs employed and happily expressed by the peasants of that far-off land. Embroideries have always decked the dress and household linens of this people, and possessing as they do a real decorative quality, they are now being

adapted to the more sophisticated requirements of our own modern style and fashions.

We have up to now always been rather afraid of color. Perhaps we have not known how to use it, or perhaps it has just never been with us a really spontaneous art expression. At any rate, we have now learned to know something of the exhilarating effect it can exert upon the mental outlook, affecting in turn the physical state, and we are beginning to crave and appreciate the joyousness of more brilliant and explicit hues.

The pottery which is made from native clay and is of the simplest form is decorated in over-glaze from designs that have much the same character as the embroideries. Sometimes the rendering is very crude and again it has the touch of real craftsmanship. The designs, which show conventionalized arrangements of natural forms, have far more spirit and import than those which attempt a realistic portrayal of flowers and foliage. This pottery is well adapted for use in a country house or for informal living.

FROM VIEWING the delightful modern productions of Fortuny, it is not only interesting but extremely instructive to turn to examples of ancient fabrics that have been the inspiration of recent creations. One can not with fairness compare the two, for the old stuffs are ever

tinged with the glamor of romance, with the persuasive appeal of antiquity, and the beauty that is heightened by a quality which only the passing years can give.

And yet we realize that, fascinating as these old materials are, their supply is necessarily limited, and their contribution to the world's progress is therefore constructive rather than productive. But their very rarity, of course, adds to the desire for possession.

In the significant collection of old velvets, brocades, damasks and brocatelles from



HANGING AND CHAIR FROM THE SHOP OF CARVALHO BROTHERS

Spain, Italy, Portugal and France, gathered together by the Carvalho Brothers, one wonders where so many old things come from, and if the supply is not almost exhausted. For answer, one has only to call to mind those feudal times when the products of the hand and loom represented the tangible wealth of the overlord whose rank and position depended upon the substantiality of his possessions. Moveable things, then, had far more value than homes or castles. They could be gathered together and carried away at short notice when the enemy proved too powerful. They were kept guarded and hidden away except on great fêtes and festivals when these gorgeous stuffs flung out their colors from balconies and windows, making the scene a fantasy of bewildering hues, each nobleman vying with the other in the presentation of the most impressive display. And on these high holidays, too, the tall columns and pilasters of churches were gaily embellished with yards and yards of flaming velvets and brocades. Even the horses were gaily caparisoned.

Civilization has banished most of these old customs, and feudalism has gone its way, and we, today, are heirs of yesterday's glories. The spoils of war and the cherished possessions of churches and palaces yield treasures, with which we, in turn, deck our walls, dress our furniture and embellish our homes.

The study of fabrics is a fascinating one—first of all their designs, then the special techniques which produced different cloth, the varied materials used in their making, and the use of one or a combination of colors. All the secrets of dyeing and weaving were known hundreds and hundreds of years ago, when all the mechanical processes were accomplished by hand.

Then the advent of the machine. There are those who believe that the machine and the purely mechanical processes can never produce real objects of art, that they can never equal those that were so beautifully produced in the past. But great progress has already been made, and if the time ever comes when the artist and the mechanical expert work in perfect unison, the results will be worthy of the name of art. But before this can be attained, the artist must be well versed in the large possibilities of mechanical production and the technician must be entirely sympathetic with the aims of the artist.

BEFORE the war, Russia was not content merely to continue the pursuit of a traditional art, but told us of its struggles, its privations, its need for freedom through the medium of a new esthetic expression. Russia was actively creative because its art expressed the life, the



METAL COFFRET, INLAID AND ENAMELED FROM THE RUSSIAN HANDICRAFT SHOP

hopes of a people. The Russian Handicraft Shop, in a truly democratic way, presents alike the work of peasant, noble and refugee. The peasant, with dogged patience and skill, has produced linens, woven by hand, that possess a fine decorative feeling. Though the thread is rather fine, it is loosely woven, making the texture soft and flexible, splendidly adapted for table covers, bed spreads and hangings. The designs for the embroidery are very interesting and many variations of the characteristic Russian stitch are used, worked out in contrasting, harmonious colors. But these pieces pale before the hand-worked tapestries. These depict figures fully life size, modeled and painted with a skill so great that it is hard to believe that they have been achieved by so simple an instrument as the needle. Other panels of geometric design include the use of semi-precious or imitation stones and inserts of old brocades and velvets and gold and silver embroidery. These are all extremely decorative and distinctly national in feeling and design.

These simple folk also make furniture and boxes that are beautifully lacquered and toys that are unique and ingenious. Members of the nobility who must resort to craftsmanship as a means of livelihood are working in metals. They have reproduced ancient coffers, boxes and receptacles of all kinds which were made from brass, copper, silver and gold, studded with precious or semi-precious stones, with inlays of fine old brocades. They are hammered, decorated and welded by hand—the designs copied from old pieces produced in the fourteenth and fifteenth centuries.

THE PRESENT craze for "old things" has created a new interest in pewter. It is one of the crafts that belongs to those unhurried days when things were beautiful because their simple forms, though often fashioned from unpretentious materials, were shaped lovingly by hand. Though modest and reticent in their appeal, the soft silvery tones of these pewter pieces became harmonious details in a room, and not only were they of value because of their utility, but because they also possessed a distinctly decorative quality. For this latter asset old pieces are being sought today.

We are apt to think of pewter, however, as emanating from metals so lowly that they are only appropriately housed when seen in some old farmhouse, but as a matter of interest, pewter was made and used for ecclesiastical purposes even before it was utilized for purely utilitarian



PEWTER FROM THE ROYAL COPENHAGEN SHOP OF PORCELAINS AND DANISH ARTS

objects. At this early time it was the exclusive property of the nobility. Gradually, however, the metal itself, having no intrinsic value, was brought within the means of everyone, and all conceivable household utensils were fashioned from it. There were platters, bowls, mugs, tankards, pitchers, spoons, forks, lamps, candlesticks—indeed too many things to enumerate.

Now a few craftsmen are reviving the art of working in pewter in such a way that it has become of real significance. The Royal Copenhagen Shop of Porcelains and Danish Arts is showing the pewter of Just Anderson, a Dane who, until now, has been most widely known as a silversmith. He has discovered a process by which pewter never tarnishes, but keeps the beauty of its silvery tone and velvety texture almost indefinitely. The shapes of his tea sets, jugs, bowls and platters closely follow the forms he employs when creating his delightful silverware.

As in the best eras of pewter making, these shapes are simple and sturdy, yet they reveal a refinement of line and a certain delicacy of contour that is not always found in the robust designs of far north countries. He uses little decoration except when he wishes to accentuate a beautiful line or to increase the importance of some particular part of an object. This is usually done in repoussé and the designs typify his love and understanding of the natural forms of native plants and flowers. He presents his designs in a conventionalized rather than in a too naturalistic form which enhances their decorative effect.

Pewter, however well done, will never rank either in beauty or quality with beautiful silverware, yet there is a real place for it in the home, provided it possesses artistic value. There are a number of pewter makers both in England and in the United States who have revived some of the old forms and are making reproductions which compare favorably with the originals. Such a revival will do much towards stimulating a new interest in an old craft and will possibly create a greater demand for its production.

THE EDITOR'S FORECAST

WHEN the great exhibition of French Primitives was held in 1904 at the Louvre two masterpieces which until that time had adorned the hospice of the old Carthusian monastery at Villeneuve-lès-Avignon were lent by that ancient town to the nation. One was Charonton's "Coronation of the Virgin," concerning which Guy C. Eglinton contributed a most interesting article in the March number. The other was a "Pietà," by an unknown Avignon painter of the fourteenth century. The latter caused such a sensation in Paris that the society calling itself the Friends of the Louvre decided to buy it. Against the protests of the people of Villeneuve, the masterpiece was acquired and presented to the Louvre, where it dominates the rooms devoted to French Primitives. Villeneuve ever since has spoken bitterly of the painting as the "stolen" Pietà. The work is one of the outstanding pictures of all time, and Mr. Eglinton writes about it most entertainingly in the June number. His article is illustrated with several reproductions of the Pietà and its details.

EIGHTEENTH century Staffordshire pottery has passed through the vicissitudes common to many art objects possible of being imitated cheaply and in quantity. That is, while originally and deservedly held in high esteem, it became vulgarized through reproduction, fell into the category of "old fashioned," yet, more than a century later, it enjoyed a resurrection through critical appreciation and the vogue of eighteenth century English domestic art. Until Frank Partridge acquired and further developed the Stoner collection, England had no really fine or even partially complete assemblage of these charming potteries which now have been called the "English Ming." Laura Gordon-Stables will tell about the Partridge collection and the potters who made most of the pieces, in a charmingly illustrated article in the June number.

IN AWARDING to Arthur Lee the Widener Gold Medal, the Pennsylvania Academy, in its most recent exhibition, conferred the honor on a sculptor whose work, although less generally known than that of several others in America, is nevertheless one of the most significant contributions to the art of this country. He is a man who has worked slowly and painstakingly; his production has not been great in quantity, for his sensitiveness is so keen and his striving for perfection so sincere that he is seldom content to let a figure go from his studio as complete. Only a few of his sculptures have been exhibited. Whenever his work has been seen, however, it has created a profound sensation. Readers of INTERNATIONAL STUDIO will have the pleasure, either of an introduction or of renewing acquaintance with Lee and his work, in the forthcoming issue. Jean Paul Slusser has written an article which has caught the spirit in which Lee works and, in combination with the illustrations, this will be a feature of unusual interest.

OUT OF THE many tapestry designs credited to Peter Paul Rubens four are definitely known to be his. Least known of these is one set which he designed in 1621-22 for a French tapestry factory at the order of Louis XIII, his twelve original oil sketches in panels being listed in an inventory of the factory made about 1630. The set illustrated "The Life of Constantine the Great" and examples of it are very rare, five pieces being in a private collection

in France and one partial set, of six pieces, in a London collection. It is this latter one which is described by Phyllis Ackerman who also tells the history of their making in an article in the June number, with photographs of each of the six tapestries illustrating her authoritative text.

"I DREAM of a magnificent country, with a sumptuous scene of great mountains in simple lines, peopled by beings superior, noble and beautiful, untrammelled by the passions. Robust men, generous women, laughing children. Dignified attitudes that only powerful sonorities, grave and gentle accords, may transpose. In a word the paradise of Poussin and Claude Lorrain." This is a quotation from the French painter, Jules-Émile Zingg, taken from the article, which will appear in the June number, by Louise Gebhard Cann. This painter, whose art is tempered by modernism, is a direct descendent of the grand tradition of French art. He is an idealist and a romanticist. Mrs. Cann's article is illustrated with some typical reproductions of his work.

ALTHOUGH Rodin never finished his "Gates of Hell," the massive doors in high relief which were intended for the Musée des Arts Décoratifs, this gigantic work served as the source of "The Thinker," "The Kiss," "Adam," and others of his masterpieces. Esther E. Baldwin, in an article in next month's INTERNATIONAL STUDIO, traces these as they emerge from the parent work (which was suggested by Dante's *Inferno*) into separate entities—"The Kiss" from the "Paolo and Francesca" of the "Gates" and the "Adam" from the three figures that crown the top of it. "The Thinker" is the only one of these artistic offspring that appears practically unchanged in the earliest and final form of the "Gates of Hell," which today is to be seen in the permanent collection of the sculptor's works at the Hotel Biron.

THE HISTORY of aviation is longer than we are accustomed to think it. Men have tried to fly almost since they learned to walk. One of the interesting by-products has been the drawings and paintings of aeronautical subjects, some of them serious, many of them humorous or satiric. In an article which she calls "Art and Aircraft" Rose Henderson has told a little of the story of aviation in the last three centuries, and of the appeal which it has made to the artist. Several of the old prints of early balloon ascensions will be reproduced as illustrations.

THE ARTIST has made a contribution to Californian architecture. In several of the finest houses that have recently been built there tall studio windows, suggestive, some of them, of the great gates and casements of medieval castles, have been incorporated in the design. The combination of these and the traditional Spanish forms has added a new and extremely beautiful motive to domestic architecture. In an article in the June number, splendidly illustrated by pen sketches of several of the most striking windows, Henriette Boeckman describes these and their settings, and tells a little, enough to give a background, about the windows in the studios of the masters of the past.

Payton Busswell



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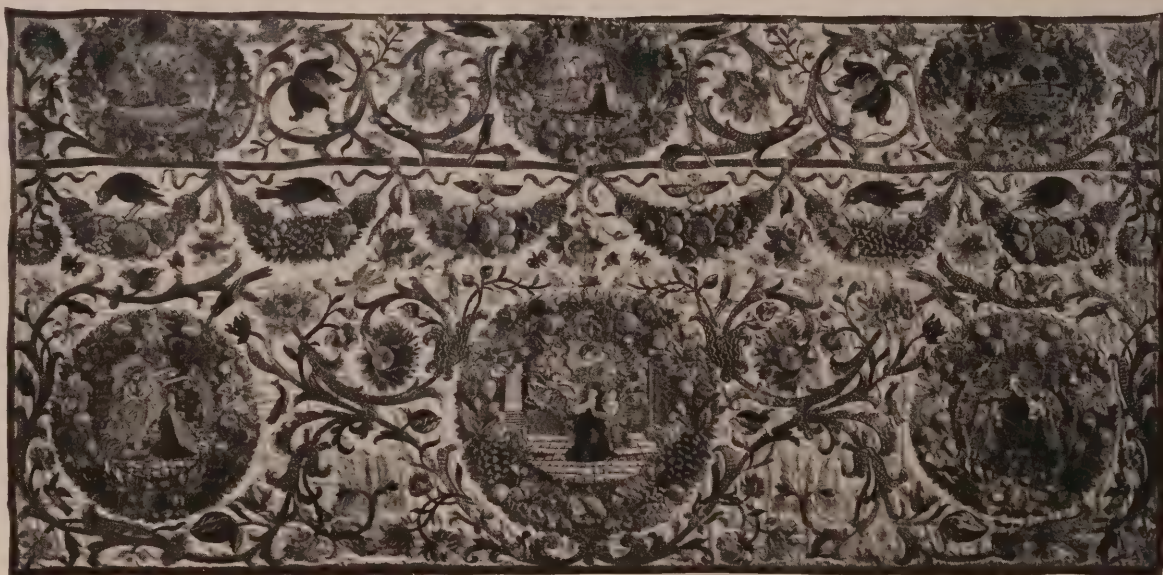
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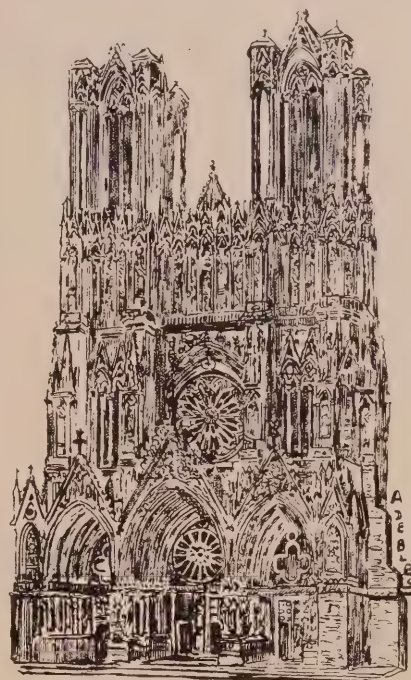
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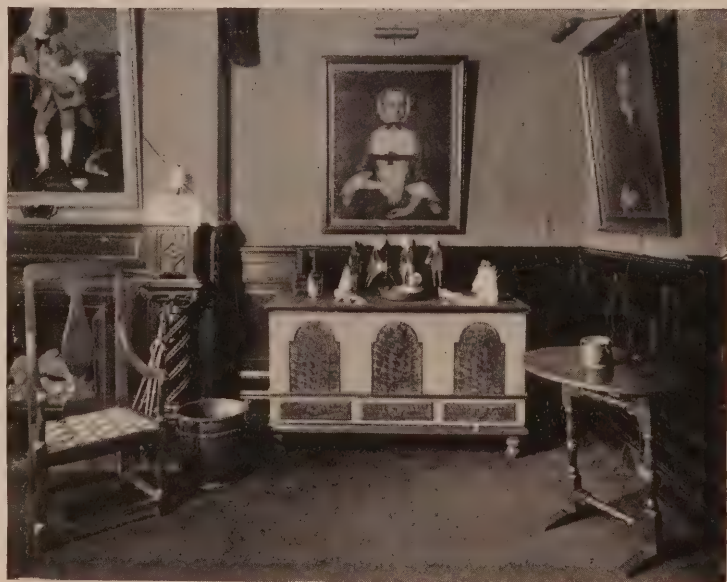
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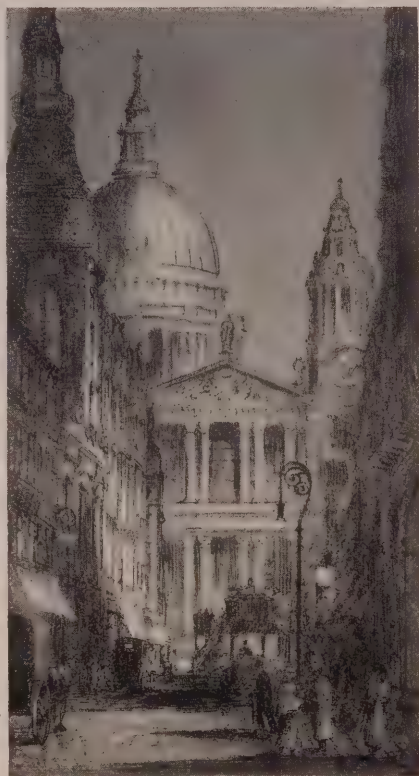
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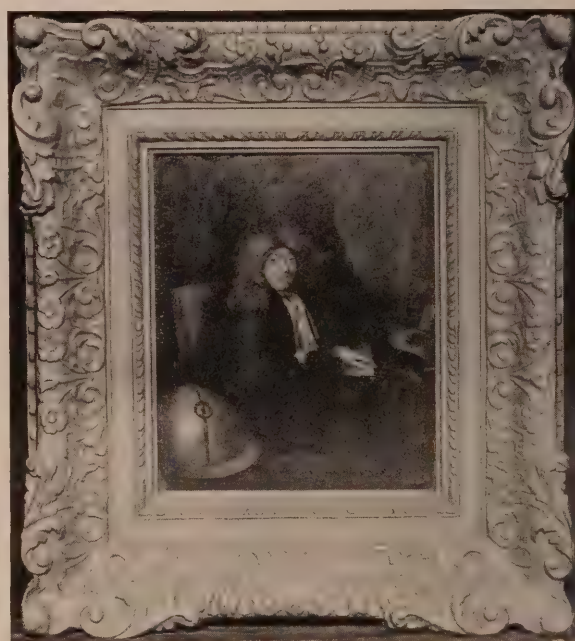
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THERE is shortly to be placed on the American market a limited edition of the two portraits illustrated herewith. The oil painting is from an original in the possession of Lieut.-Col. Frederick Pepys Cockerell, 20 Brompton Road, S. W. 1, lineal descendant of the diarist's sister Paulina. The picture is in colour, and is enclosed in a hand made frame. The medallion is in plaster in a pearwood frame under a convex glass. Each reproduction is of the exact size of the original, indistinguishable therefrom, and will be signed and numbered by the above named vendor as proof of authenticity. The picture and medallion may also be seen at the Proprietor's Stall at 4 Cavendish Lane, British Empire Exhibition, Wembley.

The picture is that referred to in the Diary of the 11th June, 1662. In the back of the frame is a facsimile of the petition in Pepys' own handwriting countersigned by James II a few days previous to his flight from England, that the arrears of £28,000 odd, sterling due to Mr. Pepys from the then government, should be paid to him. The debt is still outstanding.

The medallion signed on the back, J. Cavalier fecit A.D. 1683, is inscribed round the rim as follows SAM. PEPYS. CAR. ET. JAC. ANGL. REGIB. A. SECRETIS, ADMIRALIAE.

For further particulars of these documents, invaluable to very Pepys lover, in a form which will not be repeated, information will be given in this space shortly, when the necessary arrangements have been made for their sale in the U.S.A.

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DATE	FROM	TO	VIA	LINE	STEAMER
June 3	New York	Bremen	Cherbourg	United States	Republic
June 3	New York	Hamburg	Cherbourg, Southampton	United-American	Cleveland
June 4	New York	Southampton	Cherbourg	Cunard	Berengaria
June 4	New York	Havre	Direct	French	Rochambeau
June 4	Quebec	Hamburg	Cherbourg, Southampton	Canadian Pacific	Empress of Scotland
June 5	New York	Hamburg	Plymouth, Cherbourg	American	Mongolia
June 5	New York	Antwerp	Plymouth, Cherbourg	Red Star	Belgenland
June 5	New York	Copenhagen	Christiansand, Christiania	Scandinavian-American	United States
June 6	Montreal	Glasgow	Direct	Cunard	Athenia
June 6	New York	Gothenburg	Direct	Swedish-American	Kungsholm
June 6	Montreal	Liverpool	Direct	Canadian Pacific	Montcalm
June 6	New York	Christiania	Christiansand, Bergen, Stav.	Norwegian-American	Bergensfjord
June 6	Boston	Copenhagen	Christiania, Christiansand	Scandinavian-American	United States
June 7	New York	Glasgow	Londonderry	Cunard	Cameronia
June 7	Philadelphia	Glasgow	Londonderry	Anchor	Columbia
June 7	Montreal	London	Plymouth, Cherbourg	Anchor	Andania
June 7	New York	Liverpool	Queenstown	Anchor	Laconia
June 7	New York	Southampton	Cherbourg	White Star	Majestic
June 7	New York	Liverpool	Queenstown	White Star	Adriatic
June 7	Montreal	Liverpool	Direct	White Star-Dominion	Doric
June 7	New York	Havre	Direct	French	La Savoie
June 7	New York	Bremen	Cherbourg, Plymouth	United States	Geo. Washington
June 7	New York	Rotterdam	Plymouth, Boulogne	Holland-American	Rotterdam
June 7	Montreal	Glasgow	Belfast	Canadian Pacific	Marloch
June 7	New York	Hamburg	Cherbourg, Southampton	Royal Mail	Orbita
June 8	New Orleans	Havre	Canary Islands, Vigo, Havana	French	Niagara
June 10	Boston	Liverpool	Queenstown	Cunard	Samaria
June 10	New York	Hamburg	Cherbourg, Southampton	White Star	Pittsburg
June 10	New York	Hamburg	Cherbourg, Southampton	United-American	Resolute
June 11	New York	Southampton	Cherbourg	Cunard	Mauretania
June 11	New York	Gothenburg	Direct	Swedish-American	Drottningholm
June 11	New York	Havre	Plymouth	French	Paris
June 11	Montreal	Antwerp	Cherbourg, Southampton	Canadian Pacific	Melita
June 12	Quebec	Liverpool	Belfast	Cunard	Caronia
June 12	New York	Bremen	Plymouth, Cherbourg	United States	President Roosevelt
June 12	Quebec	Glasgow	Belfast	Canadian Pacific	Montlaurier
June 13	Montreal	Glasgow	Direct	Cunard	Cassandra
June 13	Montreal	Liverpool	Direct	Canadian Pacific	Montrose
June 14	New York	Southampton	Cherbourg	White Star	Olympic
June 14	New York	Liverpool	Queenstown	White Star	Cedric
June 14	Montreal	Liverpool	Direct	White Star-Dominion	Megantic
June 14	New York	Southampton	Cherbourg	United States	Leviathan
June 14	New York	Rotterdam	Plymouth, Boulogne	Holland-American	Volendam
June 14	New York	Hamburg	Direct	United-American	Mount Clay
June 16	New York	Bremen	Cherbourg	United States	America
June 17	New York	Bordeaux	Vigo	French	Roussillon
June 18	New York	Southampton	Cherbourg	Cunard	Aquitania
June 18	New York	Havre	Plymouth	French	France
June 18	Quebec	Hamburg	Cherbourg, Southampton	Canadian Pacific	Empress of France
June 19	New York	Antwerp	Plymouth, Cherbourg	Red Star	Lapland
June 19	New York	Liverpool	Boston, Queenstown	Cunard	Scythia
June 19	Montreal	Glasgow	Belfast	Canadian Pacific	Marburn
June 19	New York	Copenhagen	Christiania, Christiansand	Scandinavian-American	Hellig Olav
June 20	Montreal	Glasgow	Direct	Cunard	Saturnia
June 20	Montreal	Liverpool	Direct	Canadian Pacific	Montclare
June 21	New York	Glasgow	Londonderry	Cunard	Assyria
June 21	Montreal	London	Plymouth, Cherbourg	Cunard	Antonia
June 21	New York	London	Plymouth, Cherbourg	Cunard	Saxonia
June 21	New York	Southampton	Plymouth, Cherbourg	Cunard	Homeria
June 21	New York	Liverpool	Queenstown	White Star	Baltic
June 21	Montreal	Liverpool	Direct	White Star	Regina
June 21	New York	Havre	Direct	French	Chicago
June 21	New York	Rotterdam	Plymouth, Boulogne	Holland-American	Vendham
June 21	New York	Hamburg	Southampton	United-American	Albert Ballin
June 21	New York	Hamburg	Cherbourg, Southampton	Royal Mail	Orca
June 24	New York	Hamburg	Cherbourg, Southampton	White Star	Canopic
June 24	New York	Bremen	Plymouth, Cherbourg	United States	President Harding
June 24	New York	Hamburg	Cherbourg, Southampton	United American	Reliance
June 24	New York	Christiania	Christiansand, Bergen, Stav.	Norwegian-American	Stavangerfjord
June 25	New York	Southampton	Cherbourg	Cunard	Berengaria
June 25	Montreal	Antwerp	Cherbourg, Southampton	Canadian Pacific	Minnedosa
June 26	New York	No. Cape Cruise		Cunard	Franconia
June 26	New York	Antwerp	Plymouth, Cherbourg	Red Star	Zeeland
June 26	Montreal	Glasgow	Belfast	Canadian Pacific	Metagama
June 27	Quebec	Liverpool	Direct	Canadian Pacific	Montroyal
June 28	Montreal	London	Plymouth, Cherbourg	Cunard	Ausonia
June 28	New York	Glasgow	Londonderry	Cunard	California
June 28	New York	Southampton	Plymouth, Cherbourg	White Star	Majestic
June 28	New York	Liverpool	Queenstown	White Star	Celtic
June 28	Montreal	Liverpool	Direct	White Star	Canada
June 28	New York	Havre	Plymouth	French	Lafayette
June 28	New York	Havre	Direct	French	Suffren
June 28	New York	Rotterdam	Plymouth, Boulogne	Holland-American	New Amsterdam
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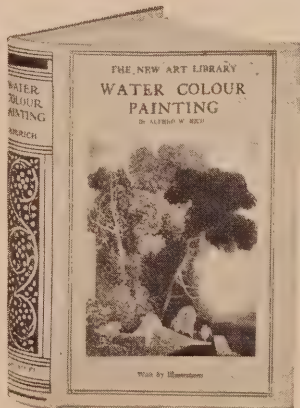


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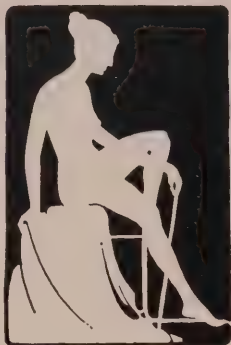
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Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. W. Frankel, who having been duly sworn according to law, deposes and says that he is the Business Manager of the INTERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

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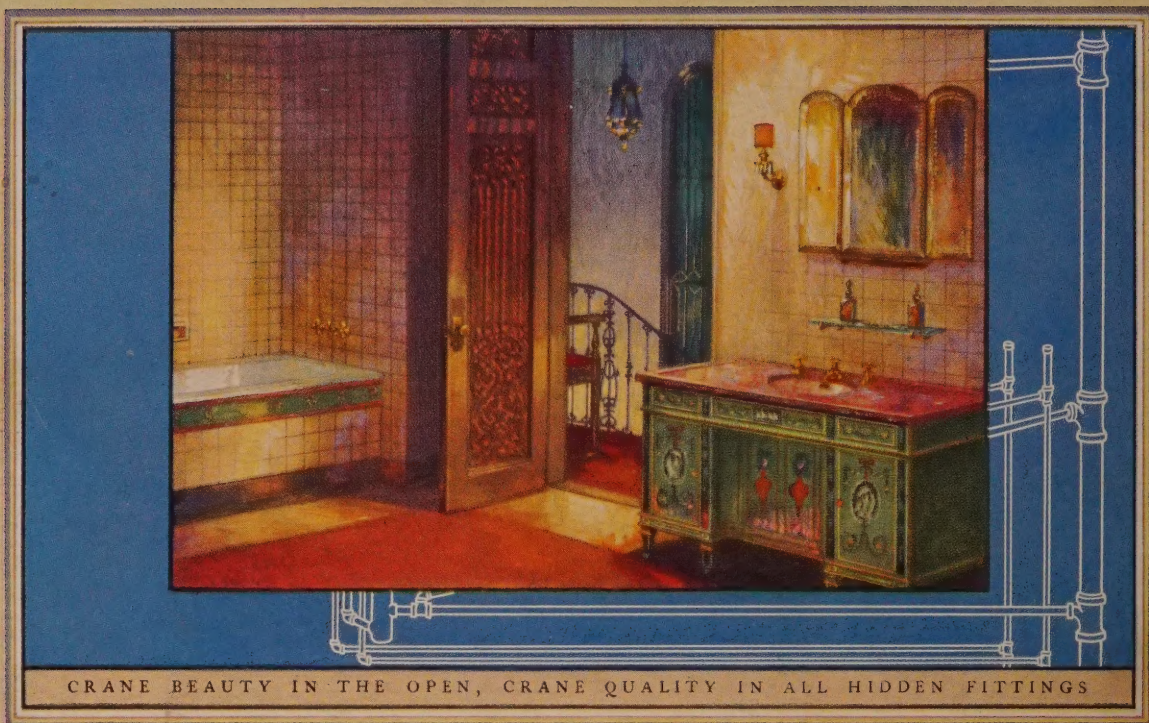
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